APRIL 2019

AFRICA

PLAYBOY

HARE FORCE ONE
INSIDE HUGH'S BIG BUNNY LUXURY JETLINER

EZRA MILLER
GLEEFULLY OBLITERATING CONVENTION

MAYA ANGELOU
A 1999 INTERVIEW WITH A PHENOMENAL POET

STORMY DANIELS
IN THE ART OF THE REAL

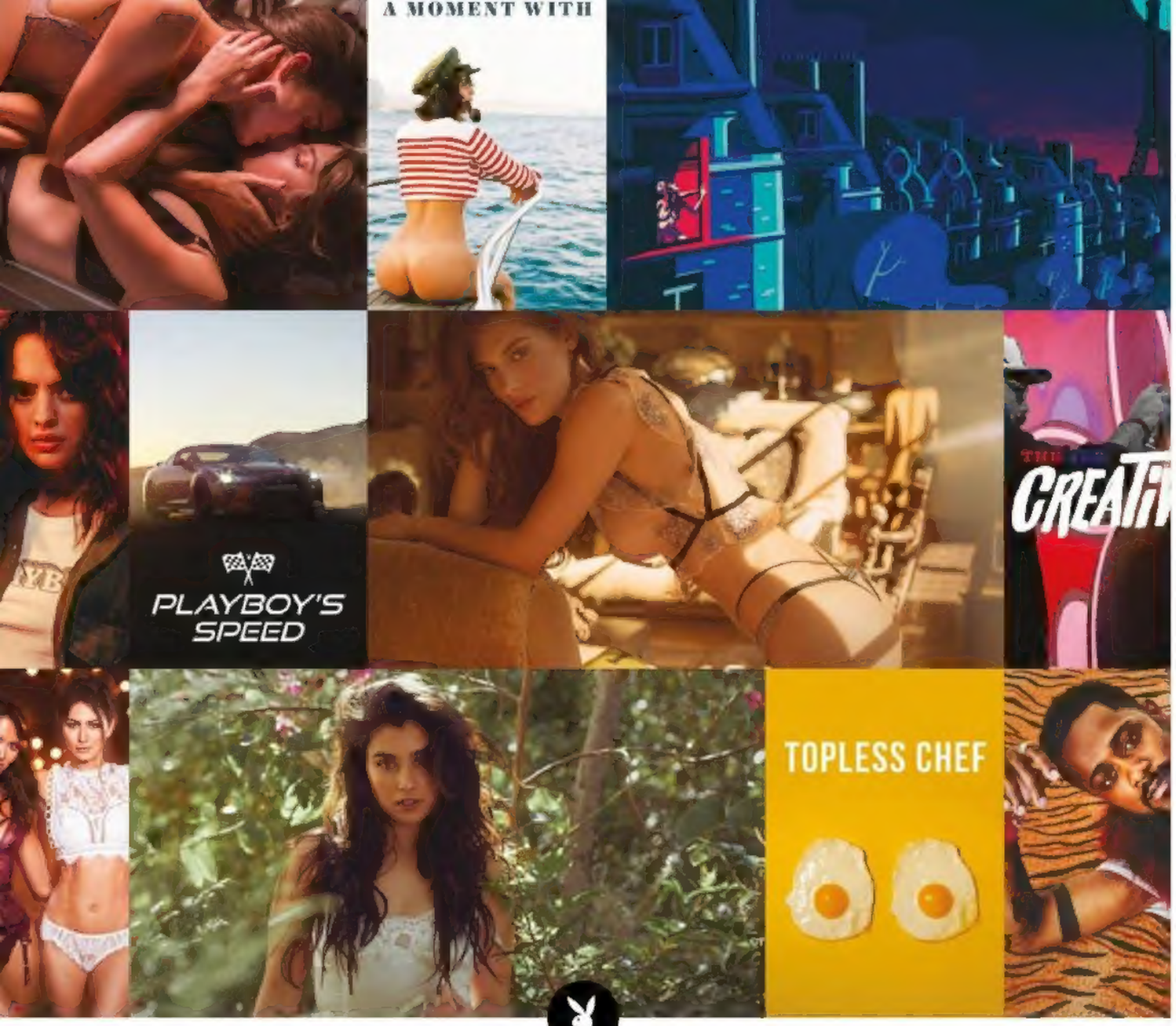
GIN IS IN
SEASONAL MIXES TO KEEP THE PARTY GOING

Carrie ANNE
OUR FANTASY 'GIRL NEXT DOOR!'

WWW.PLAYBOY.CO.ZA 4.99 USD

WILDCAT WILDCAT
WILDCAT
rangedofficial
angedLifestyle

ORANGED.CO.ZA
LEISURE



Thoughtfully Rebellious

EXPERIENCE THE WORLD OF PLAYBOY

Playboy.com features the latest news and articles about celebrities, Playmates, beautiful women, sex, culture, interviews, lifestyle, events, and more.

VISIT PLAYBOY.COM/READER

PLAYBOY
AFRICA

Editor-in-Chief **Dirk Steenekamp**
Associate Editor **Jason Fleetwood**
Graphic Designer **Koketso Moganetsi**
Fashion Editor **Lexie Robb**
Grooming Editor **Greg Forbes**
Gaming Editor **Andre Coetzer**
Tech Editor **Peter Wolff**
Illustrations **Toon53 Productions**
Motoring Editor **John Page**
Senior Photo Editor **Luba V Nel**

ADVERTISING SALES **pieter@dhsmedia.co.za**

for more information

PHONE: +27 10 006 0051
MAIL: PO Box 71450, Bryanston, Johannesburg, South Africa, 2021
ADDRESS: First Floor Block 6 Fourways Office Park, Cnr Roos Street & Fourways Boulevard, 2191
EMAIL: info@dhsmedia.co.za
WEB: www.playboy.co.za
FACEBOOK: facebook.com/PlayBAfrica
INSTAGRAM: playboymag_africa

PLAYBOY ENTERPRISES, INTERNATIONAL
Hugh M. Hefner, FOUNDER

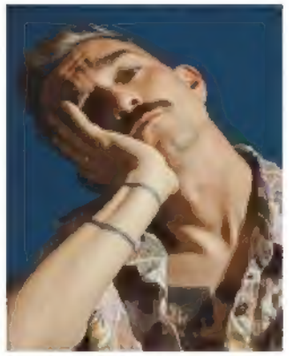
U.S. PLAYBOY
Ben Kohn, Chief Executive Officer
Cooper Hefner, Chief Creative Officer
Michael Phillips, SVP, Digital Products
James Rickman, Executive Editor

PLAYBOY INTERNATIONAL PUBLISHING
Reena Patel, Chief Commercial Officer & Head of Operations
Hazel Thomson, Senior Director, International Licensing

PLAYBOY Africa is published by DHS Media House in South Africa for South Africa. Material in this publication, including text and images, is protected by copyright. It may not be copied, reproduced, republished, posted, broadcast, or transmitted in any way without written consent of DHS Media House. The views and opinions expressed in PLAYBOY Africa by the contributors may not represent the views of the publishers. DHS Media House accepts no responsibility for any loss that may be suffered by any person who relies totally or partially upon any information, description, or pictures contained herein. DHS Media House is not liable for any mistake, misprint, or typographic errors. Any submissions to PLAYBOY Africa become the property of DHS Media House. The name "PLAYBOY" and the PLAYBOY logo are registered trademarks of PLAYBOY USA, and used under license by (publisher). All rights reserved. The United States edition of PLAYBOY is published monthly by PLAYBOY.

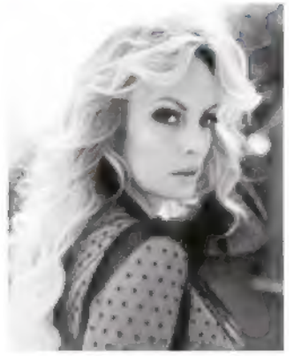
PLAYBILL

Edwidge Danticat
Newly discovered words from the late, great Maya Angelou are in good hands with novelist Danticat: One of the first English-language books she read after moving to the U.S. from Haiti at the age of 12 was Angelou's I Know Why the Caged Bird Sings. "She never allowed racist, sexist, homophobic or other kinds of demeaning talk in her presence," Danticat says of the subject of our Heritage feature A Phenomenal Woman. "We can be free to speak and not destroy others with our tongues."



Ryan Pfluger
Bradley Cooper, Meryl Streep, Angelina Jolie and now Ezra Miller and Roxane Gay: Pfluger brings his inimitable point of view to each of his subjects. "Identifying as queer and having a mostly queer crew changes the environment and how a subject reacts or embraces that," he says. The shoot with Miller "came together in a very collaborative way. He's a unique individual with a fluidity in gender expression."

Eric Powell
Writer and artist Powell's much-revered comic book series The Goon turns 20 this year. He created the latest installment, The Goon in the Maltese Bunny, exclusively for our pages. The stand-alone piece pays homage to our iconic Rabbit — and marks Powell's PLAYBOY debut. The Eisner Award– winning Nashville native is bringing his ever-evolving series back to its original publisher, Albatross Funnybooks, with a new issue out in March.



Stormy Daniels
Director, porn star, author... American super hero? Since early 2018, Daniels has elevated herself from potential media casualty to cultural icon in the making. "Whatever it is you choose to do with your life, fuck everyone else, as long as you can face yourself in the mirror," she says. In The Art of the Real, photographer Sasha Samsonova captures Daniels's raw honesty in a Helmut Newton–inspired pictorial, amplified by Sloane Crosley's essay.

CONTENTS

WHAT I LEARNT FROM PLAYMATES
Former Playboy editor James R Peterson on his very special education **8**

THE KING OF FREE SPEECH
Remembering comic Lenny Bruce, the "surgeon with a scalpel for false values" **10**

WELCOME TO HEF'S PARTY
Playboy After Dark turns 50, we look back at the intimate performances by the era's top entertainers **12**

PICTORIAL
Amy Nicole Moore, judging by her photos it's easy to see how she was born to model **16**

HARE FORCE ONE
It's a bird, it's a plane, it's Hugh Hefner's luxury jetliner **24**

DRINKS
Gin is in and we've put together some awesome seasonal mixes **30**

PICTORIAL
Akacia Boven, the beautiful model with piercing eyes gives us something to think about **34**

THE ART OF THE REAL
Zero clouds gather over the conscience of Stormy Daniels **42**

COVER FEATURE
Carrie Anne, the gorgeous blonde from Miami is ready to take on any challenge that comes her way **50**

EZRA MILLER
The cross-genre gleefully obliterates convention **58**

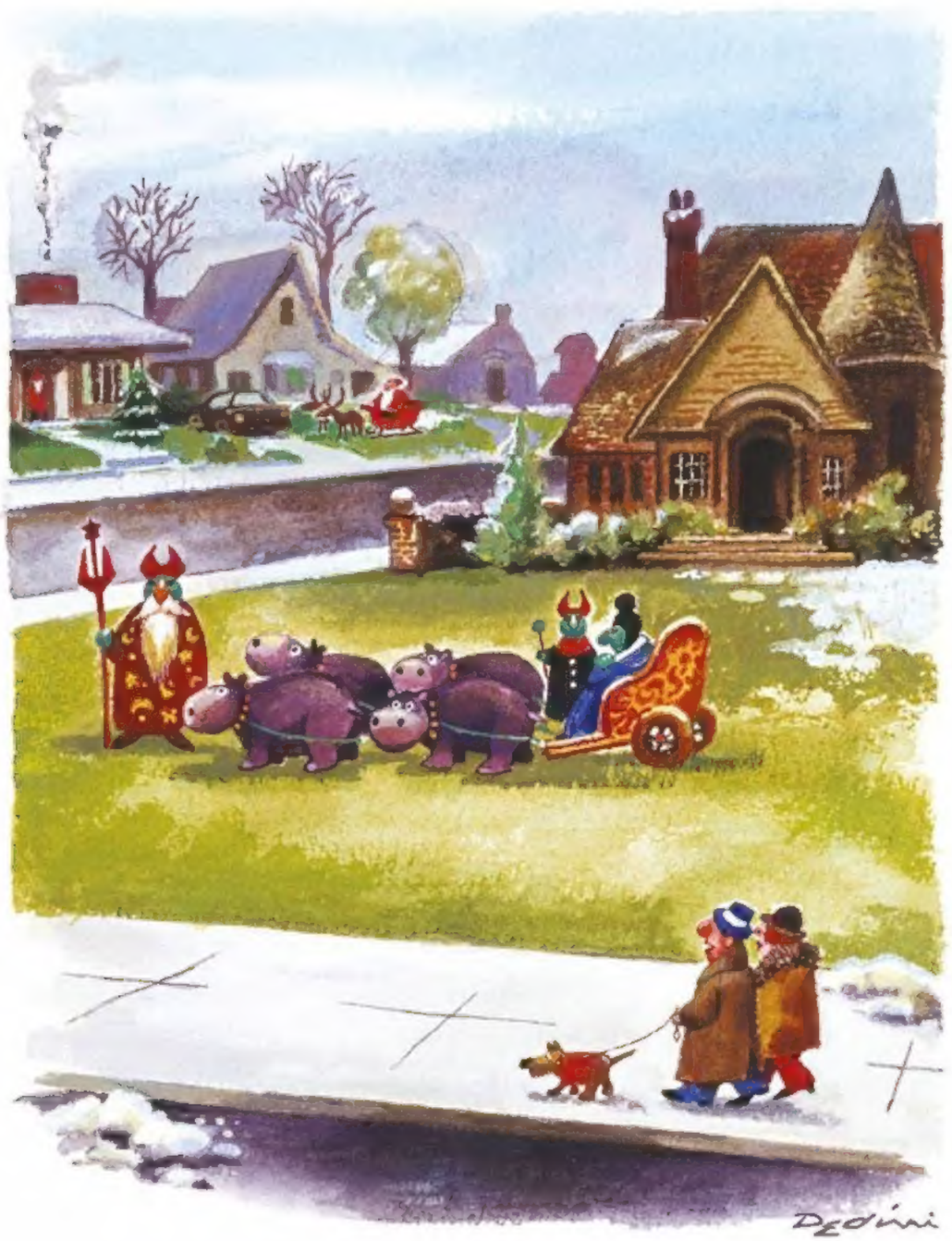
PICTORIAL
Kimberly Ann, as a professional photographer she's talented both behind and in front of the camera **68**

THE MALTESE BUNNY
The Goon makes his Playboy debut in this funny-bunny noir comic from Eric Powell **76**

PICTORIAL
Rose Keeper, inspired by all the beauty that surrounds her, nature, art and the people she cares about **82**

A PHENOMENAL WOMAN
A 1999 interview with poet Maya Angelou featuring a new introduction by Edwidge Danticat **90**

ON THE COVER
Carrie Anne, photography by Luis Gomez
No 22 April 2019



"Incidentally, what religion are the Davidsons?"

"Winter has come, babe. Time to cover it all up until next summer."

What I Learned From Playmates

A FORMER **PLAYBOY** EDITOR SHARES SOME OF THE WISDOM HE ACCRUED OVER YEARS OF CONVERSATIONS WITH CENTERFOLD SUBJECTS

BY **JAMES R. PETERSEN**

I STARTED WORKING AT magazine in 1973 at the age of 25. As the youngest editor, the low man on the totem pole, I inherited the job no one wanted: writing "girl copy" — the stories that accompany the Centerfolds. For a decade or so I interviewed the Playmates, meeting them for lunch or dinner in fancy restaurants, dark bars, beer gardens, tiny apartments, coffee shops — all expenses paid. In what world could this possibly be considered grunt work instead of a dream job? Well, if you were a serious journalist — as PLAYBOY editors often liked to think of themselves — then interviewing Jimmy Carter for the November 1976 issue, not cover girl Playmate Patti McGuire, was the plummier assignment.

I viewed the girls as slightly younger versions of myself. We faced the same culture, the tumult of the sexual revolution, and we were making it up as we went along. They were rebels, willing to put themselves in front of the world without shame. And they taught me a lot.

I learned to listen. (Try it sometime.) For many of these young women, I was the first man — perhaps even the first person — to be deeply curious about them, who wanted to know who they were, what they thought. Who asked sincere questions, who took notes. I found that when your subject sees you writing something down, she begins to believe that what she says counts. (It works on men too.)

I learned that beauty could be a curse. The world reacts to you whether or not you are ready. The same wave of hormones that turns girls into women turns some boys into assholes, future Supreme Court justices and presidents. High school jocks thought they deserved the cheerleaders. More than one jerk had said to a girl, "You are not Playmate material." I was surprised by the number of models who told me they were posing nude to get revenge.

I learned what women looked for in a man — or at least one woman in particular. "I want King Kong," she told me, "the black-and-white King Kong, the one who climbs up the Empire State Building looking for Fay Wray, reaches through a window, pulls out a screaming woman, sniffs her, then tosses her over his shoulder to her death because she's not 'the One.' " In other words, her message to suitors was: Know what you want and accept no substitutes.

I learned the full depth of love, of courage, of loss. One Playmate had just returned from a heartbreaking journey. Her brother had died and she'd gone to retrieve his body. She looked at the job the funeral home had done and said, "That's not my brother." She asked for makeup and worked on her brother's face until he was the boy she remembered, the boy her parents would recognize. That story didn't make it into the magazine article, but it changed my heart. Imagine putting aside your grief to perform that act of love.

I learned how to approach a beautiful woman. One of the editors I worked with said her brother had always wanted to meet a Playmate; would I mind if he came along on an interview? The three of us met at a power restaurant in Washington, D.C. The brother made the reservation, dealt elegantly with the staff and listened quietly throughout the interview. At the end, he slid his card across the table and said to the Playmate, "In a few months the whole world will be hitting on you. If you ever need to talk to someone, I'm available." She called that weekend. They went to Europe for a couple of weeks, were married by the end of the month and had started a family before the magazine came out. The lesson was clear: Let the woman make the first move.

During my time producing Centerfold copy in the 1970s and early 1980s, some feminists argued that the magazine reduced Playmates to mere sex objects, that we presented the women in our pages as being all the same. That could not have been further from the truth. My job, after all, was to discover the individual, to celebrate the person. The magazine let the Centerfolds tell their own stories, in their own voice, using me as a medium. Some spoke in a shy whisper, others with a defiant audacity. These women had turned away from their mothers' scripts — housewife, secretary, teacher — which took courage and confidence. They would make their own way, thank you. You didn't have to burn a bra if you weren't wearing one to begin with.

I heard academics even wrote doctoral theses about the Centerfold stories. My copy! One Playmate had brought me home to her apartment, where she kept a stash of a certain controlled substance that she thought might make her more articulate. But she had locked herself out of her place. I helped her take out a screen and open the window, and I watched her crawl through the opening, blue-jeaned ass in the air. I started my article with that image. One scholar wrote a whole thesis based on that paragraph, saying it demonstrated PLAYBOY's attempt to wed the furtive, the criminal and the forbidden with the image of the girl next door in order to heighten the sexual. No. She had just misplaced her keys.

Eventually I moved on to other assignments at the magazine, and younger editors took over the task of interviewing up-andcoming Centerfolds. The Playmates had given me an uncommon education, and I had graduated. ■

ILLUSTRATION BY **SPIROS HALARIS**

The KING of FREE SPEECH

LENNY BRUCE TRANSFORMED STAND-UP COMEDY INTO A VEHICLE FOR SHARP SOCIAL COMMENTARY — AND PAID THE PRICE FOR HIS BOLDNESS

BY **SASCHA COHEN**

THE FIRST TIME COMEDIAN Lenny Bruce was booked on obscenity charges, it was for saying the word *cocksucker* onstage in San Francisco in 1961. The second time was in Los Angeles, and the words in question included *schmuck* and *motherfucker*. The next time: *tits* and *balls* in Chicago. And the final time, the one that ultimately turned the bohemian provocateur into a martyr to free speech, was in 1964 at Cafe Au Go Go in Greenwich Village. Bruce joked about sex acts with animals, among other things, as undercover agents in the audience took notes on his material. The district attorney's office decided to make an example out of him, beginning one of the most notorious obscenity trials in U.S. history.

Despite the best efforts of his lawyers (who were First Amendment experts) and support from public intellectuals including James Baldwin, Susan Sontag and Gore Vidal (who, along with dozens of others, signed a petition condemning the arrest), Bruce was found guilty and sentenced to four months at Rikers Island, the infamous New York City jail. The comedian, already on a downward spiral after years of police harassment and now banned from performing on many stages, descended into selfdestruction. He died of a morphine overdose in Hollywood in 1966 while his case was out on appeal. In one last indignity, the police photographed his naked body posed on the toilet. He was 40 years old.

Although Bruce's legacy as a philosophical genius, hipster shaman and truth-teller has been enshrined in late–20th century American culture, from Bob Dylan lyrics to Beat poetry to the work of comedic successors like George Carlin, he hasn't been in the news much since 2003, when New York governor George Pataki granted him a posthumous pardon. But lately there has been something of a Lenny Bruce resurgence. The Emmy-winning Amazon series *The Marvelous Mrs. Maisel*, about an Upper West Side housewife striving to be a stand-up in the late 1950s, features a Lenny Bruce character. And the one-man show *I'm Not a Comedian*...I'm Lenny Bruce recently opened off Broadway after a successful run in Los Angeles.

"I'm so glad that people are discussing him again," says actor Ronnie Marmo, who wrote and stars in the play. "Lenny fought for the rights that we love and take for granted now. He believed, in a very hopeful, naive way, that he was going to be heard."

Bruce was both ambitious and ahead of his time. Early in his career, the media presented him as a law-breaking lowlife obsessed with dirty words. But Bruce had a lofty goal, Marmo says: holding a mirror up to society. That meant drawing attention to America's darker, uglier impulses — something the mainstream wasn't ready to accept. Time magazine famously described Bruce as "sick," a label that stuck for years. To this, the comic responded, "The world is sick, and I'm the doctor. I'm a surgeon with a scalpel for false values."

"Certain things back in the day just weren't said," says Bruce's daughter, Kitty, about her father's bold observations on racism and religious and political hypocrisy. "The intent of the word, what's behind it, makes a big difference."

Bruce used vulgarities strategically; there was an objective behind his shocking language. In one famous bit, he enumerated racial slurs for blacks, Jews, Italians, Mexicans, Poles and Irish people. "It's the suppression of the word that gives it the power, the violence, the viciousness," he then explained. To freely speak such epithets until they lose all meaning would create a better world, he insisted.

It is perhaps not surprising that one boundary-pushing pioneer fascinated another. Bruce first caught the attention of PLAYBOY publisher Hugh Hefner in 1958, during a set at Ann's 440 in San Francisco. An immediate fan of the comic's jazzinflected urban style, Hefner arranged a gig for Bruce at the Cloister in Chicago. From that point on, Hefner aided Bruce's career when he could, featuring him as aguest on a 1959 episode of *Playboy's Penthouse* and several years later serializing his autobiography, *How to Talk Dirty and Influence People*, in the magazine. After Bruce professed in a letter to being "dreadfully poor," Hefner offered him $500 to help fight his New York conviction. The men were brothers in arms in the war on censorship; Hefner had faced (and beaten) obscenity charges in 1963.

"The point is not whether any one of us agrees with all, or any part of, what Bruce has to say, but whether a free society can long remain free if we suppress the expression of all ideas that are objectionable to a few or to many," Hefner once wrote. Following Bruce's unexpected early death, PLAYBOY extolled him as a hero, with writer Dick Schaap perfectly memorializing the groundbreaking comedian: "One last fourletter word for Lenny: Dead. At 40. That's obscene." ■

Left: *Bruce was searched by a policeman and arrested on charges of obscenity during a 1961 performance in California.* ***Above:*** *An undated photo of the comedian.* ***Middle right:*** *Bruce appeared, along with Nat King Cole, as a guest on a 1959 episode of Hugh Hefner's first television show, Playboy's Penthouse.* ***Lower right:*** *Using shocking language in his act was one way that Bruce tried to make a point.*

"LENNY FOUGHT FOR THE RIGHTS THAT WE TAKE FOR GRANTED NOW."

Welcome to HEF'S PARTY

On Playboy After Dark, the host with the most invited viewers into his (faux) home for intimate performances by the era's top entertainers

BY **STEVE PALOPOLI**

THE DOOR OF A BLACK LIMO opens, and the chauffeur beckons you inside. Suddenly you're rolling down Sunset Boulevard, city lights flashing outside as champagne flows in the backseat. A jazzy tune plays as your destination looms in the sleek, shiny cityscape — the penthouse of Playboy's Los Angeles headquarters. Elevator doors open to reveal a star-studded party in full swing, guests mingling, dancing and drinking.

An American playboy's fantasy come true? That's exactly what the opening sequence of Hugh Hefner's *Playboy After Dark* variety show sought to embody.

Celebrating its 50th anniversary this year, having run in syndication for two seasons, from 1969 to 1970, *Playboy After Dark* was a heady unraveling of the traditional talk show and variety formats. Each episode was structured as a party hosted by Hefner, at which musical guests, comedians, writers and celebrities of all stripes mingled with models and other stylish young people. Every party ended with a fade-out to a winking Rabbit, as if to say, "See you next time."

The idea for the show came about in 1966, when Playboy opened its London club. Hefner had been burying himself in writing the *Playboy Philosophy* series for the magazine, but a firsthand glimpse of the British scene changed everything.

"The miniskirt had just arrived; swinging London was really swinging," said Hefner in a 2006 interview with Bill Zehme. "I saw the future. I'd been writing about it in The *Playboy Philosophy* and making a case for the sexual revolution, and I felt it was time to come out from behind the desk once again and start living the life. So when I went back to Chicago, I stopped doing the editorial series right then and started making plans for the television show."

Five decades later, despite the show's brief run, it has become legendary in certain circles, enjoying a level of recognition that reaches beyond cult phenomenon without quite achieving mainstream awareness. An early performance by the Grateful Dead has made *Playboy After Dark* a f ixture of Deadhead lore; that status was cemented in 2017 when the show was discussed at length in the exhaustive four-hour documentary about the band, *Long Strange Trip*.

It's not hard to see why. The 1969 segment not only showcases the Dead at their *Aoxomoxoa*-era best — performing "St. Stephen," "Mountains of the Moon" and "Turn on Your Love Light" — it also highlights the playful charm of a young Jerry Garcia in his interview segment with Hefner.

"I notice that with your own group, you've got kind of a stereo effect going on here with drums — two complete sets of drums and two drummers," Hefner says to the serapewearing Garcia before the band plays. "Obviously for a purpose."

"Right," replies a smiling Garcia. "Mutual annihilation."

"I see. In other words, the guys kind of compete with one another?"

"Well, they more chase each other around. It's like the serpent that eats its own tail. And it goes round and round like that," Garcia says, twirling his finger. "If you can stand in between them, they make figure eights on their sides in your head." With dialogue like that, it's easy to believe Grateful Dead drummer Bill Kreutzmann's claim in his 2015 autobiography, *Deal: My Three Decades of Drumming, Dreams and Drugs With the Grateful Dead,* that while taping that episode the band's sound engineer slipped some homemade acid into the on-set coffee.

That's coffee that Nanci Roberts very likely would have drunk. The former model and actress — who went on to be a successful Hollywood art director and production designer on shows like *Arrested Development* a nd f ilms including the *Taken series* — was 18 when she was hired as an extra for *Playboy After Dark* and wound up appearing on all 52 episodes. A number of Los Angeles models circulated among the party guests on the show; one of them, Barbi Benton, would go on to be one of the most important women in Hefner's life.

The show's blend of high society and flower power could be disorienting, but Roberts doesn't recall anything becoming literally lysergic while filming with the Grateful Dead. "I don't remember anything like that," she says of the alleged LSD incident. "I was trying to think, Was there ever a show that was really odd and off? I don't know! A lot of people were a little bit out there anyhow."

The Dead weren't the only musical act that left an impression; in fact, the dozens of killer musical performances — especially from then up-and-coming rock bands like Deep Purple, Steppenwolf and the Grass Roots — might be *Playboy After Dark's* most lasting legacy.

"For me, being a teenager in the 1960s and getting to see every great rock band — that was probably the greatest gift I ever got," says Roberts.

• • •

Hefner's original television show, *Playboy's Penthouse*, which ran from 1959 to 1961, had stirred up controversy by inviting people of color to the party, and it wasn't shown in some markets because of it.

"It was very much like a real party at the Mansion, so distinctions of race were simply not there. And in portions of the country, that was not acceptable," said Hefner about *Playboy's Penthouse.* "Segregation was still the way of things in major portions of the South. We broke that color line, and I'm proud that we did."

Though *Playboy After Dark* came a decade later, it was still far more racially integrated than most shows of its time. It featured performances from R&B and jazz greats including James Brown, Marvin Gaye, Smokey Robinson, Buddy Miles and Lou Rawls.

The show also drew from the folk explosion, with sets from the likes of Pete Seeger and Joan Baez. One of the most unexpected bookings was singing family the Cowsills, for which Roberts takes responsibility: She was engaged to lead singer Bob Cowsill.

"That was a surprise for me. At the end of the show, they brought out the Cowsills, who would never have been on the show otherwise," she says. "We weren't really married yet, but we pretended to be. Our wedding was the week after the show ended."

Playboy After Dark also spotlighted comedians such as Bob Newhart, Mort Sahl (who was married to Playmate China Lee), Shari Lewis, Tommy Smothers and David Steinberg. Nick Ullett, who performed on the show as part of a British comedy duo with Tony Hendra (who would go on to play the band manager in *This Is Spinal Tap*), remembers how unusual the show's premise and set were. Host Hefner escorted the camera through the gathering, chatting with the celebrity guests and introducing them to one another. The absence of a stage made the set unlike other productions.

"The concept behind the show was really instead of simply putting the talent on stage and having you watch it from an audience, we turned it into a party," Hefner said.

Musicians had their band setup, or at least a piano to lean on, but when it was a comedian's turn, he or she would simply start their act in the middle of the room.

"It was interesting, because you didn't perform to an audience; you performed to the people around you," says Ullett. "It was a different look, and it had a different feel."

Designed to appear as if it were shot in the luxe bachelor-pad penthouse of the Playboy building at Sunset and Alta Loma, which housed a Playboy Club at the time, the first season of *Playboy After Dark* was actually shot on a soundstage on the CBS lot, the set a remodeled version of the one from *Playboy's Penthouse.* The second season of *Playboy After Dark* was shot at the KTLA studio on Sunset.

The real Playboy building did get some use — after the tapings. "Every time we would wrap a show, Hef would have a big party at the penthouse," says Roberts. "All the guests would show up, and all the kids from the show, and anybody else who wanted to drop in who was somebody. It was definitely the place to be."

That electric ambience extended beyond Playboy's properties. Ullett remembers one memorable night after taping an episode that also featured musician Jimmy Webb.

"Tony and I went back to Jimmy Webb's place — he was living off Hollywood Boulevard. We sang and smoked dope and hung out for a long fucking time. That atmosphere engendered that sort of thing," says Ullett. "To give Hefner credit, he had complete confidence in himself and his vision. There wasn't another talk show around like that. I mean, this was a party."

• • •

Fifty years later, the ambition and scope of the show remain impressive. In one episode, Hefner sits across a coffee table from journalist George Plimpton — who would later pen several PLAYBOY pieces, including an essay on attempting to be a Playmate photographer — and talks to him about his unorthodox research style. In another, he's chatting with comic Sid Caesar, who suddenly points out a piece of art by Everett Greenbaum, launching Hef into a tangent on kinetic sculpture. With Tommy Smothers he discusses the increasingly conservative political atmosphere in the U.S., which Hefner calls "frightening." He also seems to have anticipated television's sketch- comedy revolution, introducing audiences to Chicago's Second City improv troupe years before *Saturday Night Live.*

Through it all, Hefner plays the role of consummate host, always the straight man to his guests, endlessly solicitous.

"Well, it wasn't really a role," says Roberts. "That was him. He was very, very smart, and he was incredibly interested in everyone and in everything."

"He loved the whole idea of celebrities," says Ullett. "But he was very generous, and he didn't try to hog the limelight at all. He'd say, 'Well, look who we've got here!' And then he'd let them just go."

For Hefner, *Playboy After Dark* was a deeply personal project. Having grown up in the Midwest in a strict household, he was intoxicated by stories of the Roaring '20s and longed to be swept up in the Jazz Age. "Throughout my life, both in the television shows and also life at the Mansion, parties really are thematic," Hefner said. "It's a symbolic way of celebrating life, of saying 'We're just here for a little while; let's make the most of it.'" And the Rabbit winked. ■

Previous page: *James Brown performs on a 1969 episode of Playboy After Dark.* ***Left:*** *Dancers get into the groove.* ***Right:*** *Barbi Benton on the Playboy After Dark set.*

Left: *The Grateful Dead, anchored by Jerry Garcia, playing a set still venerated by fans.* ***Right:*** *Tina Turner turns in a powerful rendition of "Proud Mary" on the show's second season.*

AMY NICOLE MOORE

Photography by **BRUCE COLERO @BRUCECOLERO**

Describe yourself in three words
confident, sil y, and adventurous

Were you excited to shoot for Playboy?
'm a ways exc ted to shoot for Playboy It's an honor to be a part of the p ayboy fami y :)

What was it like starting out as a model?
To be quite b unt .. SCARY o Mode ing was not something had ever considered do ng growing up I didn't start until I was 30 and just ke any job t has its ups and downs but I'm happy to have worked w th many wonderfu peop e 've a so met some of my best friends in th s industry

What would you consider to be your biggest challenge as a model so far?
'm a ways up for a cha lenge but the greatest cha enge for me has been when am away from home too ong work ng. tend to get home s ck and m ss my fam y/ furrbabies (have 2 m n dachshunds and a Siamese kitty)

Describe your perfect day off when you are not modelling?
Being home and just doing norma everyday things ke the gym. c eaning, cooking, and spend ng t me with oved ones

Do you feel more like a city person or a country person?
'm a tt e b t of both do enjoy a big city but a so the peacefu feel of the country

If you could live anywhere in the world, where would it be?
That's so hard to pick o 'm actua ly happy in F orida maybe more south FL wou d be good.

Do you have a secret talent?
f told you my secret ta ent it wouldn't be secret anymore ,)

A guilty pleasure?
Dry cerea .. Fruity pebb es. Weird know haha!

Which song is absolutely certain to make you cry whenever you hear it?
Stars Grace Potter reminds me of my Mommy she passed six years ago and i miss her every day

What is your favourite word in any language and what does it mean?
Love is the best word in any anguage

Any last words you would like to share with the readers?
Want to get to know me better? l ove interacting w th a of my wonderful fans. Snapchat Amyn co em82

ONE

HARE FORCE

BY LORRAINE BOISSONEAULT

The Playboy empire hit cruising altitude in the ear y 1970s with the *Big Bunny*, a private jet iner that embodied luxury and indu gence —and, on occasion, embraced charity

Left: Jet Bunnies received extensive flight-attendant training. Above: A DC-9 fan jet underwent considerable renovations to become the luxury vehicle Hefner had in mind. Right. Sumptuous fare and comfortable quarters were on display in this promotional image of the Big Bunny's interior

IT WAS THE FRIED CHICKEN that scared flight attendant Gwen Wong Wayne the most. Not the turbulence, or the passengers who drank one too many glasses of wine, but the dish she and other Jet Bunnies prepared from scratch for their boss, Hugh Hefner, on the Big Bunny, his personal plane. The recipe was simple: chicken pieces, a handful of flour, Lawry's seasoning salt, garlic powder and dried parsley, all shaken together in an air sickness bag and then fried. The location — a tiny forward galley in a DC-9 jet flying at 30,000 feet and cruising at a speed of 565 miles an hour — was not. Decades after her stint in the skies, Wayne says she always prayed they wouldn't hit an air pocket that might jolt the plane and send hot oil spattering.

"He liked to eat certain things," Wayne remembers about Hefner, whose tastes, when it came to food, were famously consistent and unadventurous. Boxes of Twinkies were stashed so they'd never run out on long flights. A bottle of Pepsi had to be waiting for Hefner when he boarded (to be refreshed every hour) and a glass of cold milk served with his meal. Meal preparation was the only nerve-racking part for Wayne, a Playmate (April 1967) who had been working at the Los Angeles Playboy Club when she traded in her ears for wings and became a Jet Bunny.

"Was it a hard job? At times it was, but also it was something that was just ... almost like you have to pinch yourself to know that this is real," Wayne says.

• • •

Painted solid black with a white Rabbit Head logo on its tail fin, the Big Bunny was one of the most recognizable planes of its time. It shuttled Hefner and his coterie from Chicago to Los Angeles and across the Atlantic for excursions to Europe and Africa. It incited envy among other executive-jet owners. It acted as the brand's winged ambassador, spreading the message of lust and luxury. Behind all the opulence — and occasional charitable undertakings — a flight crew including a pilot, first officer, flight engineer and two to three Jet Bunnies like Wayne worked to keep passengers happy and flights safe and seamless.

The challenges of finding the perfect skyhigh bachelor pad began almost as soon as Hefner expressed an interest in having a plane. "One day in the late 1960s he came to me and said he wanted a large corporate jet," says Dick Rosenzweig, who was then an assistant and eventually became an executive vice president at Playboy Enterprises. Rosenzweig initially looked into the Lockheed JetStar, the largest corporate jet available at the time. But when he reported back on his extensive research, Hefner waved the suggestion away.

"He said to me, 'Oh no, that's not what I'm talking about. This is going to be a flying mansion. And I need a dance floor and a bedroom with a round bed. I need something with international capability.' " Rosenzweig says.

More searching turned up the McDonnell Douglas DC-9 fan jet. The aircraft manufacturer agreed to create a special model of the plane, a stretch version with extra fuel tanks that could take it across the Atlantic. Hefner approved the plane but wanted nothing to do with the standard two-aisle, 100-plus passenger configuration. He hired designers Daniel Czubak and Gus W. Kostopulos to create an aircraft every bit as lavish as his mansions.

"Through the use of soft, flowing contours, sculptured forms and controlled lighting, we are shaping the interior to eliminate the tunnel effect you now get in a standard aircraft," Czubak reported in 1968 after the plane was ordered.

But things didn't go quite as smoothly as the designer might have hoped. Fitting custom-made high-end furnishings and cutting-edge audiovisual equipment into a functioning mechanical package wasn't easy.

"As it was under construction, the FAA took a look at it and said, 'Wait a minute, this does not meet our specifications,' " Rosenzweig recalls. Everything that had been done

Far left: The Big Bunny was a powerful marketing tool for Playboy Enterprises. Bunnies including Gwen Wong Wayne at left, pose by the nose of the plane in a promotional image. Left: Bunnies unveil the Rabbit Head design on the plane's tail fin. Above: Walter Holmes (foreground) designed the sleek "wet look" uniforms Jet Bunnies were required to wear.

to that point had to be ripped out, costing more time and money. From then on, builders followed the precise weight and design restrictions set by the Federal Aviation Administration. Even the plane's unmistakable paint scheme and array of lights shining on the Rabbit Head design required approval. But the final result was well worth the effort.

• • •

Taking its first test flight in February 1969, the *Big Bunny* debuted as the world's largest and costliest business aircraft, at 119 feet and $5.5 million (about $38 million today). Fewer than a dozen other people owned similarly large business jets at the time; their ranks included Howard Hughes, singer James Brown and MGM owner Kirk Kerkorian.

Everywhere it flew, the jet was instantly recognized and clamored over. Reporters invited aboard for promotional tours sipped drinks from crystal glassware and dined on Spanish prawns, oysters Rockefeller and sirloin steaks served on fine china. The plane was equipped with special ovens to cook roast beef and duckling, plus grills for crepes and waffles — not to mention fryers for the chicken. A fully stocked liquor cabinet ensured guests would stay well lubricated.

The sumptuousness extended far beyond the meals. The plane included movie projectors that showed films in CinemaScope. Seven built-in screens situated throughout the jet played color videotapes, at a time when only about 33 percent of households had color televisions. The *Big Bunny* included a discotheque dance floor (rarely used, according to Wayne), a lavatory with a full-length mirror, a seating area where the chairs could transform into comfortable sleeping areas and even a "sky phone" for making mid-flight calls.

The crowning glory was Hefner's private suite, complete with an elliptical bed covered in satin sheets, an electric blanket and a striped bedspread made of Tasmanian possum fur. His bathroom held a shower with two showerheads and recessed seating.

"The plane was really a very glamorous adventure for us," says Rosenzweig, who was a regular passenger. "There were other corporate jets, but they weren't like that."

Completing the tableau were the Jet Bunnies — trained flight attendants chosen from among the hundreds of women working as Bunnies in the Playboy clubs. They coordinated with the pilots — hired through an airline company — to comply with FAA regulations and to cater to their guests' every whim. In addition to passing flight-attendant training courses, the women followed stringent rules regarding their appearance and presentation. They dressed in Bond girl–esque outfits designed by couturier Walter Holmes, with the exception of their regulation Jet Bunny watches, no jewelry was permitted, and wearing white scarves when greeting guests was required. Their hair was to be sleek, their makeup natural, their underwear black and their behavior amiable.

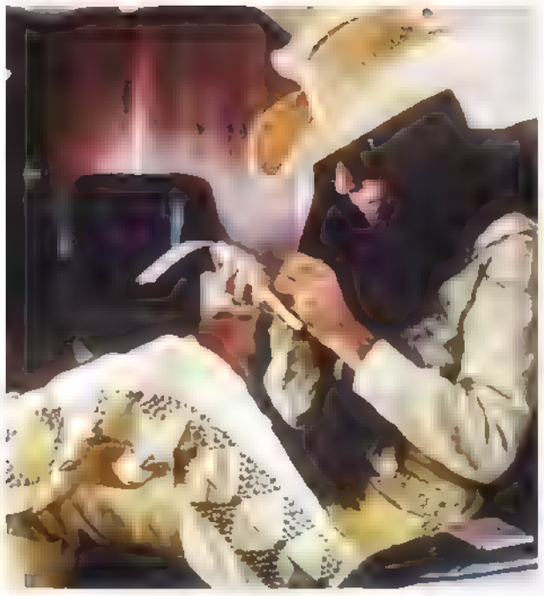
"If you go over five pounds above your ideal weight, you will automatically be suspended from flying until you have reached your ideal weight again," warned the 130-page Jet Bunny manual. 'At no time can you display boredom or irritability. You must be, above all, the epitome of a charming, well-mannered young lady."

If the standards sound impossibly high, the women at least felt well compensated. For Wayne, being a Jet Bunny meant taking a break from the even more exhausting work of serving in a Playboy Club — and it came with the bonus of travel adventures. She remembers being a crew member on a two-and-a-half-month long trip to Europe and Africa. Although she worked when the plane was in transit, her days and nights on the ground were filled with sightseeing, she and the other Jet Bunnies were invited to every exclusive club that Hefner's traveling party visited. She saw one of the Beatles in London, marveled at the Parthenon in Rome and dined on fresh fish in Kenya in the shadow of Mount Kilimanjaro.

"Every place we went, it was like something that you read about in books," Wayne says. "It was far more than I had expected, ever. It was the trip of a lifetime."

• • •

But the Big Bunny didn't just serve as a flying palace. It also extended the philanthropic



Left: *Jet Bunny Sharon Gwin tends to a child aboard the plane during Operation Babylift in 1975.* ***Above:*** *Cher chartered the plane for her concert tour with Sonny.* ***Right:*** *The Big Bunny is treated to a regal welcome in Rabat, Morocco, one port of call among many on Hugh Hefner's 1970 Africa trip.*

arm of the Playboy brand. This was achieved through various high profile missions, beginning in July 1970 with the transport of a male gorilla named Jack. A resident of the Baltimore Zoo, Jack had been promised to the Phoenix Zoo as a breeding companion for its female gorilla. But when other methods of transportation fell through, actress Amanda Blake put a call through to Hefner to request a loan of the jet. He happily complied in the name of primate love.

"The flight was by no means the 'fun trip' the newspapers or persons might imagine. The whole thing was very last minute and hectic," Playboy vice president and promotion director Nelson Futch wrote to John Dante, another of Hefner's assistants, after the ape transfer had been completed. Futch praised the Jet Bunnies who worked on the flight for their ability to handle the situation with aplomb. "I am sure there are any number of young ladies around who would refuse to board the plane, even with the assurance that the gorilla would be 'sedated,' since such an undertaking had never occurred before."

In his tranquilized state, Jack spent the duration of the flight on Hefner's own bed and successfully arrived in Phoenix to meet his new mate.

Much more impactful was the Big Bunny's involvement in what came to be known as Operation Babylift. The Vietnam War–era effort to bring orphans from the war-torn country to families in the United States required more planes than the military easily had at its disposal. Once again Hefner offered to provide assistance, this time at the behest of actor Yul Brynner. In April 1975 the plane ferried some 40 infants across the country, from San Francisco to Denver and then New York, with assistance from the nonprofit group Friends of Children.

"Each and every person on the plane worked so hard — it is a night I will long remember," wrote Constance Boll, director of Friends of Children, in a letter to the Chicago Playboy Club. "Our thanks to you and all the crew you rounded up who helped us move the babies a little closer to their new homes."

• • •

When the jet wasn't busy ferrying Hefner between L.A. and Chicago, or transporting kids and wildlife, other celebrities occasionally leased it for their own travels. Elvis Presley took the Big Bunny on tour in the summer of 1974, and Sonny and Cher chartered it for their international tour. Other A-list passengers included Frank Sinatra, Tom Jones, Shel Silverstein, Roman Polanski and Rod Serling, creator of the *Twilight Zone*, who filmed aboard the plane.

"The plane was all part of the Playboy dream, just as the mansions were," Rosenzweig says. "There were people who thought, until Hef's passing, that the plane was still in the company."

Despite its comfort and allure, maintaining the jet grew too costly to justify after Hefner decided to make the Los Angeles Mansion his primary home in 1975. Around 90 percent of the flights had been between Chicago and L.A., Rosenzweig estimates, and Hefner was no longer making that trip on a regular basis. And so the *Big Bunny* was sold, first to Venezuela Airlines, then later to Aeromexico. It continued its service as a commercial aircraft — albeit without the black paint job — until 2004. After the plane languished for several years in disuse, its fuselage was finally donated to a park in Queretaro, Mexico in 2008.

The iconic plane and its sophisticated, proficient Jet Bunnies had helped Playboy Enterprises reach new heights. Long after the jet was grounded, the winged symbol of sex and prestige lives on as a reminder of the Playboy fantasy. ■

GIN is IN

PHOTOGRAPHY BY **INGE PRINS @ AGENT EMMA**

It's everywhere! From upmarket clubs to trendy cocktail lounges it's hard not to notice how popular gin has become The selection of available gins on the shelves of local liquor stores is increasing as demand for the white spirit with the palpable dry aftertaste continues to grow. This 2019, as the trend continues to surge, the everyday gin enthusiast has much to look forward to as distillers refine their formulas infusing gin with new and incredible flavours

We've put together a few incredible cocktails inspired by award winning Monks gin which is handcrafted and double distilled in small batches resulting in a truly magnificent gin

WORLD GIN AWARDS
BEST SOUTH AFRICAN CLASSIC
WORLD GIN AWARDS
BEST SOUTH AFRICAN CONTEMPORARY
STYLIST SIRI HILLS @ AGENT EMMA

Monkarita

50ml Monks Mysterium
50ml lime juice
37 5ml Mysterium syrup*
1.5 cups of ice

Put all ingredients in a blender (NutriBullet if you can) and blend for 10 20 seconds depending on how you like the consistency Serve in a margarita glass and garnish with a full slice of lime

Monk-berry fizz

50ml Monks Medella
1 handful of raspberries
25ml Monks Medella syrup*
1 x Fitch & Leedes soda

Add your Monks Medella, raspberries and syrup to your glass (a crystal tumbler if you can) Muddle until raspberries become a pulp like consistency and your liquid becomes rich with colour Top up your glass with ice and soda. It might need a stir Garnish with a couple of fresh raspberries

Monkord

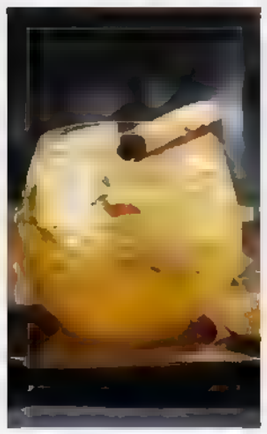
50m. Monks Medella
25ml black or red grape juice
25ml Ruby grapefruit juice
25ml steeped rooibos tea
25ml Monks Medella syrup*
1 egg white

Add all ingredients to your shaker Dry shake for 30 seconds Add ice and shake for another 15 seconds Double strain into a martini glass Garnish with blackberries

Green Monk fizz

50ml Monks Mary Jane
25ml lemon juice
25ml simple syrup
1 handful of basil
1 Fitch & Leedes soda

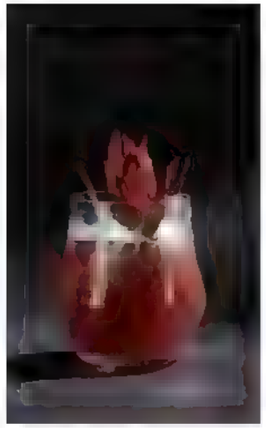
Add all ingredients to your shaker Fill with ice Shake for 20-30 seconds Single strain into a glass of your choice Top up with ice and soda Garnish with basil or cucumber



Autumn Monk

25ml Monks Mary Jane
25ml lime juice
1 apple cider
25ml honey
1 cinnamon stick
1 pink lady apple

Add your gin, lime juice and honey to your shaker Break your cinnamon stick in half Crumble half in your hand and add to the shaker Reserve your other half for garnish In the meantime, slice your apple very thinly. Add ice to your shaker and shake for 30-40 seconds. Fill your glass with ice. Double strain your shaker into the glass. Add your thinly sliced apple and top up with your apple cider Garnish with the remaining half of the cinnamon stick



Dark and Monky

50ml Monks Medella
50ml pomegranate juice
12 5ml Monks Medella syrup*
12 5ml lemon juice

Add all ingredients to your shaker Add ice and shake for 30 seconds Serve in a glass of your choice (we liked the tumbler) and garnish with fynbos For an added smoke effect add a single cube of dry ice once poured.

Signature Monks Mary Jane Syrup Cocktail

50ml Monks Mary Jane
25ml lemon juice
25ml Mary Jane simple syrup*

Fill your gin glass with ice Pour your gin, lemon juice and syrup over the ice and top up with Barker & Quin Indian Tonic Water Stir with a swizzle stick and garnish with a slice of grapefruit or beautiful botanical

Syrups

Each recipe makes 1 litre

Monks Medella

500ml water
500g brown sugar
500g blueberries (fresh or frozen)
50g fresh Thyme

Add all of your ingredients to a pot Bring to the boil and then turn down the heat and let simmer for 10-15 minutes Once simmered, take it off the stove and allow to sit until cool Use the back of a wooden spoon (or masher if you have one) and mash the berries and thyme until you reach a pulp like consistency. Strain mixture through a sieve and muslin cloth into a glass bottle of your choice Can be stored in the fridge for a couple of weeks

Monks Mysterium

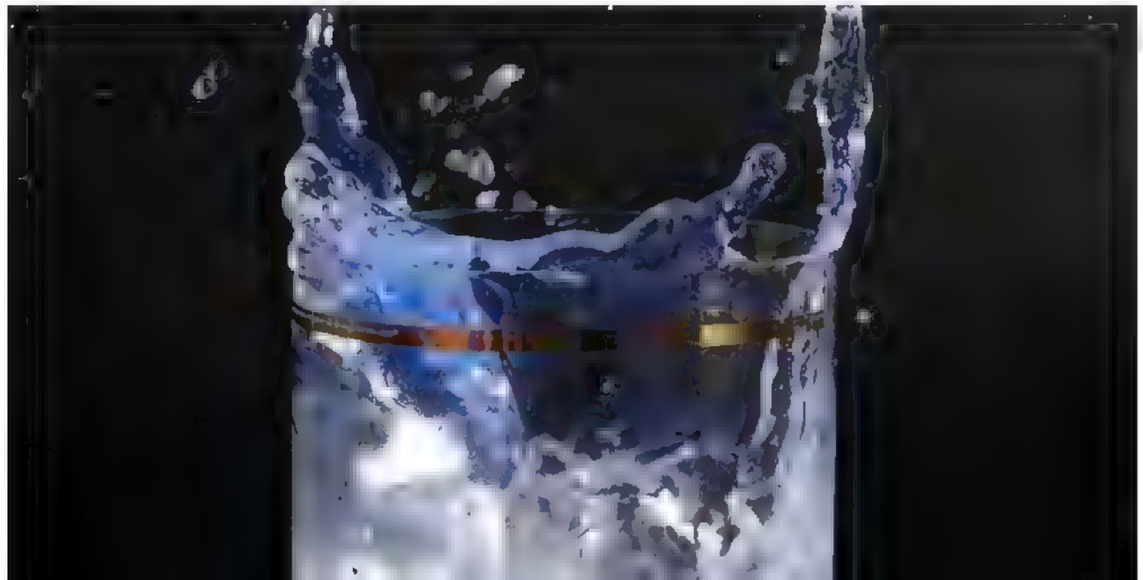
500ml water
500g brown sugar
2 cucumbers
50g fresh mint
10 green tea bags

Chop your cucumber and roughly chop your mint. Add to a blender and liquidise Add your water, sugar, cucumber mint mix and 10 green tea bags to a pot and bring to the boil Turn down the heat to the lowest and let simmer for 10-15 minutes Allow to rest until cool Strain through a sieve and muslin cloth into a glass bottle of your choice Can be kept in the fridge for a couple of weeks

Monks Mary Jane

500ml water
500g brown sugar
Juice of 4 ruby grapefruit
3 large handfuls of fresh basil
1 large handful of star anise

Combine all ingredients in a pot. Bring to the boil, stirring every now and again to help the sugar dissolve. Once it boils, take it off the heat and allow to sit until cool. Strain through a sieve and muslin cloth into a glass bottle of your choice Can be kept in the fridge for a couple of weeks



AKACIA **BOVEN**

Photography by **ARTHUR ST. JOHN** *Location* **@BIGMIKE**

What's your name? What's your ethnicity? Where are you from?
Akacia Boven Russian, Spanish, Swedish! I was born in Burnsville Minnesota! Live in Southern California

Were you excited to shoot for Playboy?
Yes! It was an amazing shoot at a beautiful mansion in Beverly Hills! I have loved Playboy since I was a little girl! I always used to sneak in my cousin's rooms and read their hidden magazines.

Tell us something surprising about you?
I drink everything with a straw! Even wine! I try to use paper or rubber straws

Describe yourself in one sentence
I am a happy and friendly person who love to explore and experience new things!

What are some of your hobbies?
I love to travel! Anywhere tropical is fun, but I also love to take road trips it's so fun to see how people live all over the world! I love all animals especially cats bunnies and penguins. I always go to the local park, there are bobcats and a serval! I also enjoy shopping

Tell us about your music taste.
I love all kinds of music I listen to everything from Elvis to Genesis, Maroon Five and Bruno Mars! When I am driving the radio is always on and I am always switching stations! Songs can bring back memories!

What is your biggest turn on? Turn off?
A nice guy with a great smile and confidence! Mean people! It's better to be kind to others and enjoy life!

Describe your perfect date.
Sitting at restaurant by the ocean with my feet in the sand or a picnic in the hills!

What's your favorite body part on you? On a man?
I love Lips and eyes! My favorite part on a man is broad shoulders and a fit physique

What would you consider to be your biggest challenge as a model so far?
Going to Auditions! It can be really stressful and traffic!

Where would you like to travel to next?
I would love to go explore some of the castles in Europe! I would also love to see the Great Wall of China!

What are you plans for the future?
Work hard in the modeling industry but enjoy Spend lots of time with my family and friends

What are your favorite movies?
I love classic movies and James Bond I love all the Disney princess movies Doris Day movies are so fun! I really enjoy any comedies!

Any last words you would like to share with the readers?
I love animals and our planet! I always think it's important to keep it clean and not to litter

Where can our readers find you on Social Media?
I am on Instagram Akacia1000! I love Instagram. There are so many fun pictures on there!

BY **SLOANE CROSLEY**

THE ART OF THE REAL

AS A POLARIZED AMER CA CONTINUES TO DEBATE WHETHER TO BRAND HER A HERO OR A WHORE, **STORMY DANIELS** FORGES AHEAD W TH THE KNOWLEDGE THAT SHE'S NEITHER

It took me longer than I care to admit to connect the name "Stormy Daniels" with the names she'd given her double D breasts. "Thunder" and "Lightning." Perhaps th.s is my own idiocy — a blonde moment in an otherwise brunette life? — but perhaps this is the first time you're putting it together too. I think I know why. Although Stormy Daniels, whose legal name is Stephanie Clifford, is one of the most awardwinning stars of adult film and, she says, one of porn's highest paid directors (she wrote, directed and starred in several adult blockbusters), she entered the mainstream American consciousness only in early 2018, when the existence of a nondisclosure agreement and a corresponding $130,000 payment between her and Donald Trump's then lawyer, Michael Cohen, came to light. By the time I knew who she was, the sex she'd had on camera was not as meaningful as the idea of the sex she'd had on camera. Not to mention the idea of the sex she'd had with Donald Trump. Which, on a deeply unfortunate note, puts me in the same logic league as Rudy Giuliani, who dismissed her "value" because she sold "her body for money." Republicans and Democrats may have come to vastly different conclusions about the meaning of this woman, but we are all responsible for using the same math to get there. We saw her as a certain kind of person.

Overnight, Stormy — and Thunder and Lightning — were thrust into the political spotlight and placed into a kind of subject- object gender studies centrifuge. For liberals she was (and still is) a brassy bullet point for the reality television series streaming from the White House. Stormy the Warrior. Stormy the Neoliberal Feminist. Stormy the Hero America Deserves. It would be a porn star who screws over Donald Trump. Oh, the dirty irony! It would be someone prone to selfpromotion and mass generalizations about herself (on Twitter: "I never do shit the easy way"; in Rolling Stone: "Standing up to bullies is k.nd of my thing"), someone who has wrestled far scarier pigs than this one. "Horseface"? That's it? Her lawsuit was going to take down the president, and she was going to expand the reach of the #MeToo movement. For conservatives she was (and st.l is) the embodiment of everything that's wrong with a loose morals America, a cap.talist harlot come to besmirch a man whose only crime is wanting to make America great just one more time before his own policies cause .t to fall into the ocean.

But back to her breasts. No, really.

While we've been busy objectifying Daniels, she has spent the past two decades beating us to the punch. In her 2018 memoir, Full Disclosure, she says that when she got the call to visit Trump in his hotel room, she gave Thunder and Lightning "a wake up call and went over." She knows her augmented assets are an integral part of what people imagine, if they choose to imagine. They are also emblematic of who she is. Most porn stars do not name their body parts, it's not in their contracts. But Stormy Daniels named her breasts like some men name their penises. This is a power move unto itself, and because she is a woman, it has a less blustery meaning. She is not trying to improve them by naming them. Instead, their names reveal the funny, confident, savvy person underneath, the one who dares you to slut shame her. Go ahead, see what happens. Do you think she doesn't know what she does for a living?

This cheekiness — the idea that any kind of sex worker might have a brain — should no longer come as a shock. Sasha Grey has done more than her fair share to fix that with her activism and hipster appeal, Iera Patrick has a microbiology degree, and seeming.y half of female porn stars have nursing degrees. But unlike them, Stormy Daniels is not angling for her chance to become something else. A second career does not equate to an apology for the first one for those other women either, but in Stormy's case, there's nothing to be condemned to or redeemed from. You will not find Thunder and Lightning hidden under a lab coat anytime soon, .except maybe on set.

This is the essential and perhaps most enduring truth of Stormy Daniels. There's not an inch of her that she doesn't own. She is not a woman who does anything by accident. Which is why, I believe, people put so much stock in her opinions even as she declines to give them.

PHOTOGRAPHY BY **SASHA SAMSONOVA**

She has managed to be the cool center of a salacious hurricane without becoming host to anyone's agenda. The result, when she speaks, is a kind of Stormy specific feminism. It's not that she doesn't care about other women, but she may be the one female public figure who refuses to be in conversation with this moment in history. It's as if she's trying to pass through it like a bullet — and for her, it's working. She's an optout anti-feminist feminist. Confused? Well, then perhaps it's time to get it straight from the horse's mouth.

• • •

Before Stormy's manager puts us in touch, he wants to be sure our conversation won't be "a rehashing of the Trump night." When I realize what he means, I think of hot blades, windowless bunkers, unrated versions of *The Human Centipede* — images that, like details of the president in bed, I would pay good money to never experience. I assure him he has nothing to worry about. Even if I did want to know, I suspect Stormy herself is fuzzy on the playby-play. For America, there may have been trauma, but for Stormy, there was not. She has repeatedly stressed that this was a consensual dalliance. I doubt she so much as thought about it after that appearance on *The Apprentice* didn't pan out.

"Yeah," she says over the phone, laughing. "I keep thinking, Oh, guys, you're not going to be the reporter who suddenly makes me remember this epic thing I forgot and somehow didn't put in my book!"

If she had something unique to sell, she would have sold it herself. Stormy is often positioned as Trump's counterweight. Although she is transactional (she has referred to her "free" *60 Minutes* interview), she is not amoral. She's just a woman who knows her value, who is sick of the "Madonna-whore complex." But while I think she has face-planted into Feminism 101 (on the Kava naugh hearings: "I found it really frustrating that [Christine Blasey Ford] is automatically more credible and I'm automatically not as credible just because of our professions"), she does not agree.

"It's not that I don't identify with feminism," she says. "I just think it's gone way too far. It has lost its original connotation. I love men, and I think they're kind of getting a bad rap right now. I don't want to be a part of that. I don't know a single guy who should be punished because your greatgrandmother didn't get to vote."

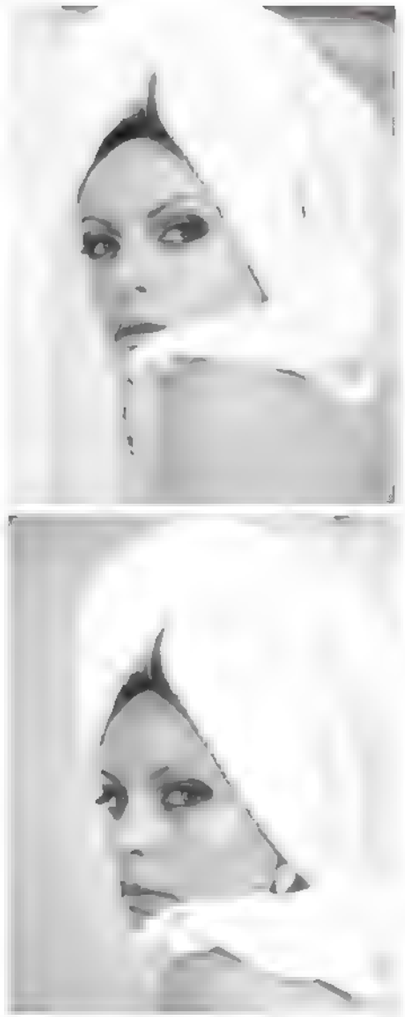
This is a cauldron of generalization (polar bears should not be punished because of gun control?), but I see her larger point. The dialogue presented to her about this stuff is presented largely through the internet, which is not a bastion of subtlety. There's a lot of screaming, and because the dismissal of women's anger as exaggerated or self-righteous is part of the problem, it can be tricky to navigate the conversation.

"There's just no middle ground. There's no one on the internet saying, 'Stormy Daniels is a cool chick.' It's either I'm a hero who's going to save the universe, and a patriot — I haven't gone to war! — or I'm a disgusting disease-ridden whore and I should be shot in the head and my kid should be euthanized. Literally, my Twitter time line is 'You're my hero'; 'I'm gonna murder your child', 'You're my hero'; 'I'm gonna murder your child.'"

Can you blame her for not wanting to be part of the conversation? She can't remember the last time she googled herself. And as for politics? Well, no thank you to that too.

"My contribution to society is to provide people an escape. A large portion of my fan base is guys in the military or people going through difficult times, and the last thing they want to think about is that stuff. My job is to give these guys 12 minutes where politics don't exist. And the last thing you want to do is get in an argument with a customer."

This was ingrained in her when she was "18 and working at the local titty bar." If men attempted to engage her in a political discussion, which they would, especially around election time, she would change the subject with "Let's talk about sex!" Indeed, it is capitalism and not feminism that drives her current club tour, Make America Horny Again.



"But now," she concedes, "I'm in too deep and I've seen too much. I've been put in this position that goes against everything I've believed in my 20 year career. Being in the adult business is really strange culturally. Nobody wants you to do it, but pretty much everyone has been a consumer in some way. They all think you should stop, but they won't allow you to do anything else. If you leave porn and try to get a different job, either you don't get hired or you get fired. That has happened to so many girls I know. It's not a thing that happens to men."

She concedes that it's getting better for sex workers in general but it's "like baby steps up a mountain." Still, the time she spends thinking about her legacy is more personal than national. For one thing, she's convinced she's "probably going to die alone," which she drops when we start talking about relationships. She is recently divorced from her third husband and knows that "the second any guy's friends and family and strangers find out who he's dating, he's going to get shit. He's going to get told to get an STD test and 'Oh, don't get her pregnant, the baby's just going to fall out of her giant pussy.' Who wants to deal with that?" Meanwhile, her daughter is "not in a stroller anymore"; if someone approaches Stormy and "says something fucked up," her daughter will ask about it. Stormy is also a competitive equestrian, and even that seemingly innocuous space is no longer safe.

"I'm not anonymous anymore," she says. "Who knows when I ride into the ring if the judge isn't a big Trump fan? Everything is skewed."

When I ask if she identifies with a female heroine, fictional or otherwise, Stormy pauses for a moment before answering. "Jodie Foster's character in The Accused," she says, referring to the parallels in the film to the sexual abuse she suffered as a child and the fact that she wasn't believed "because I was poor and my mom was white trash."

But make no mistake. Stormy's allergy to the word victim is extreme. Her life, though tumultuous, is full and successful. And that predates Donald Trump. We will not remember her as the woman who took down the most misogynistic president in U.S. history because,

well, she didn't. But she also wasn't trying. She just wanted to tell the truth. And though she foresees bottomless notoriety, her role here is hardly fixed. Like tabloid croquet, something more salacious could come along any minute and knock it out. Who knows what scandals lurk in the shadows? What we do know is that Stormy Daniels will be remembered as the woman who brought the thunder and the lightning to this presidency.

Before we hang up she casually mentions a less famous legal battle in which she's currently embroiled.

"There was this trainer in Texas who was abusing and killing horses," she explains, "and I was the first one to say anything. Then hundreds of other people started coming forward. I just got this text forwarded to me from some little girl's mom. It said, 'I don't know Stormy, but my daughter could've ended up at the wrong place and she could've gotten really hurt. I want to thank her for using her voice and doing what was right.'"

"That must feel good," I say.

"Yeah," she says. "Of course it does." ■

"Madam, I would like to tell you in all sincerity and with great respect that I'm selling knockers.

"My son, the abortionist."

CARRIE ANNE

Photographed by LUIS GOMEZ @UNIVERSE1375TUDIOS

Model @CARRIEANNA.AWS

Describe yourself in three words.
Crazy deep, dangerous

Were you excited to shoot for Playboy?
Yes very excited.

What was it like starting out as a model?
My exper ence has been rea ly enjoyab e and I've met ots of great peop e on this ,ourney

What would you consider to be your biggest challenge as a model so far?
rea y ke a cha enge think cha eng ng situations he p us grow as peop e so my experiences have he ped me to grow

Describe your perfect day off when you are not modelling?
My perfect day when not model ng would be danc ng, training and drink ng coffee ')

Do you feel more like a city person or a country person?
'm a city gir

If you could live anywhere in the world, where would it be?
love where ive but probab y Miami

Do you have a secret talent?
'm a compet tive ba room dancer

A guilty pleasure?
can't possib y tel you!

Which song is absolutely certain to make you cry whenever you hear it?
F x you by Co dp ay

What is your favourite word in any language and what does it mean?
Sayonara (Japanese good bye)

Any last words you would like to share with the readers?
Seize the day

Ezra Miller

The game changing star of two Ho ywood franchises he ps redefine masculinity with his tota ly expressive, completely iberating style—Bunny ears and al

RYAN GAJEWSKI RYAN PFLUGER RYAN YOUNG

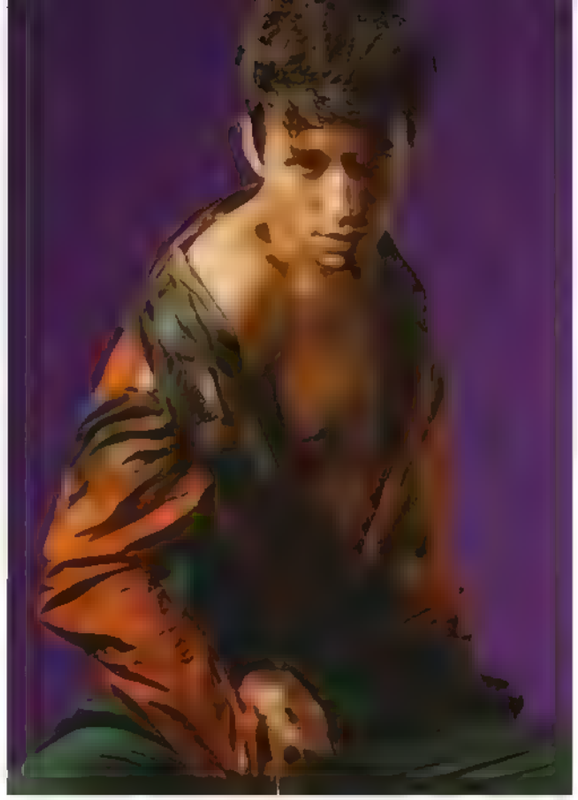
"It's funny when an interview starts and you suddenly realize you're talking about stuff you've never talked about with anyone," Ezra Miller tells me. The Hollywood It boy, who lately has been busy blurring the boundaries of masculinity in men's magazines (including this one) with his enthusiasm for gender-bending, has just shared with me his first ever sex dream, a memory from the age of four of a witch imprisoning him on a waterspout. "It was tantalizing and delightful," he says. He points out how appropriate that dream now is, given his role as Credence Barebone in the bankable Fantastic Beasts films a big budget franchise that is certainly cinema's witchiest and also

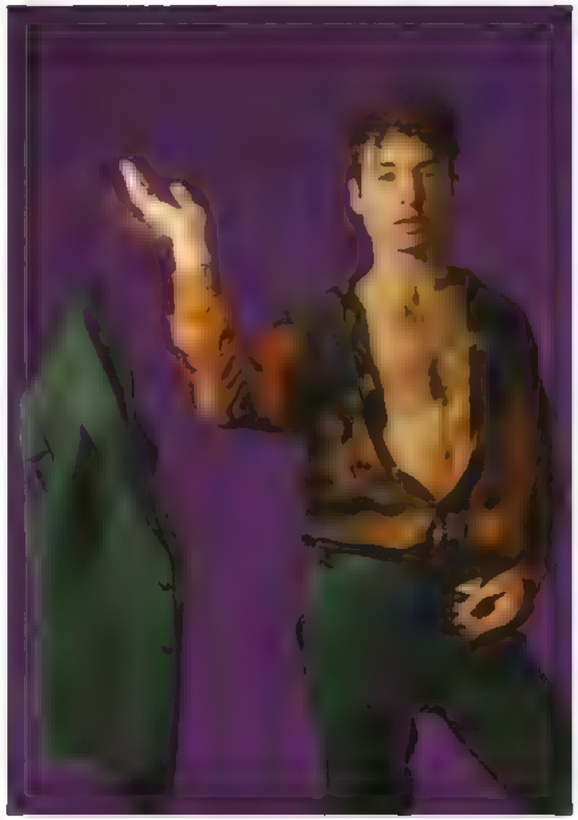
The 26-year-old New Jersey born actor and musician, who earned his cred in 2011's *We Need to Talk About Kevin* and has since graduated to blockbuster top billings, also playing the Flash in DC's bigscreen universe, says that being in playboy has been his "dream for a while now." (To be frank, it has also been our hope to feature more men who are comfortable posing the question, What does the future of masculinity look like?) His comment about stumbling into deep personal revelations pertains to almost everything we discu after his playboy shoot, in which he flaunts Bunny ears, fishnets and size 14 heels. This includes his crush on a boy in kindergarten that led him to ask his older sisters if he was gay, his painful adolescence due to "weird bones" in his arm, chest and neck that still cause soreness, and a childhood stutter that he conquered through singing and his companionship with a group of sexual partners he calls his polycule a portmanteau of "polyamorous molecule."

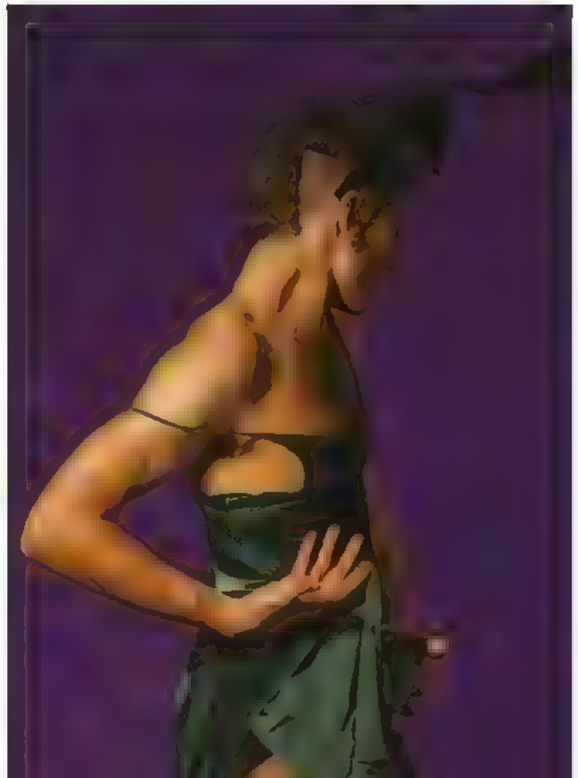
Highly spiritual, energetic and loquacious, Mi ler delivers these stories with nods to history, phi.osophy and political theory. He's attracted to men and women, he says, and is a "sexual being," though the roles of love and sex in his life can vary. It would be reckless to suggest his career hasn't impacted those realms. "I've been attacked by fucking bigots," he says. "And then in the industry? Of course I've been in auditions where sexuality was being leveraged. It's important shit. Everyone is victim to it. Everyone is a survivor of it."

As he enters a new phase, one in which some of this country's most masculine magazines are inviting him to become the face of the new normal, and when a children's tale about wizardry embraces homosexuality, Miller's queerness seems to balance him as does his drive. "I'm trying to find queer beings who understand me as a queer being off the bat, who I make almost a familial connection with and feel I've been married to 25 lifetimes ago from the moment we meet," he explains. Tearing up, he adds, "If I didn't have art, I'd be so fucking dead, so long ago. I probably would have done it myself. Art—that's all I know." ■

SUIT AND SHIRT BY PAUL SMITH





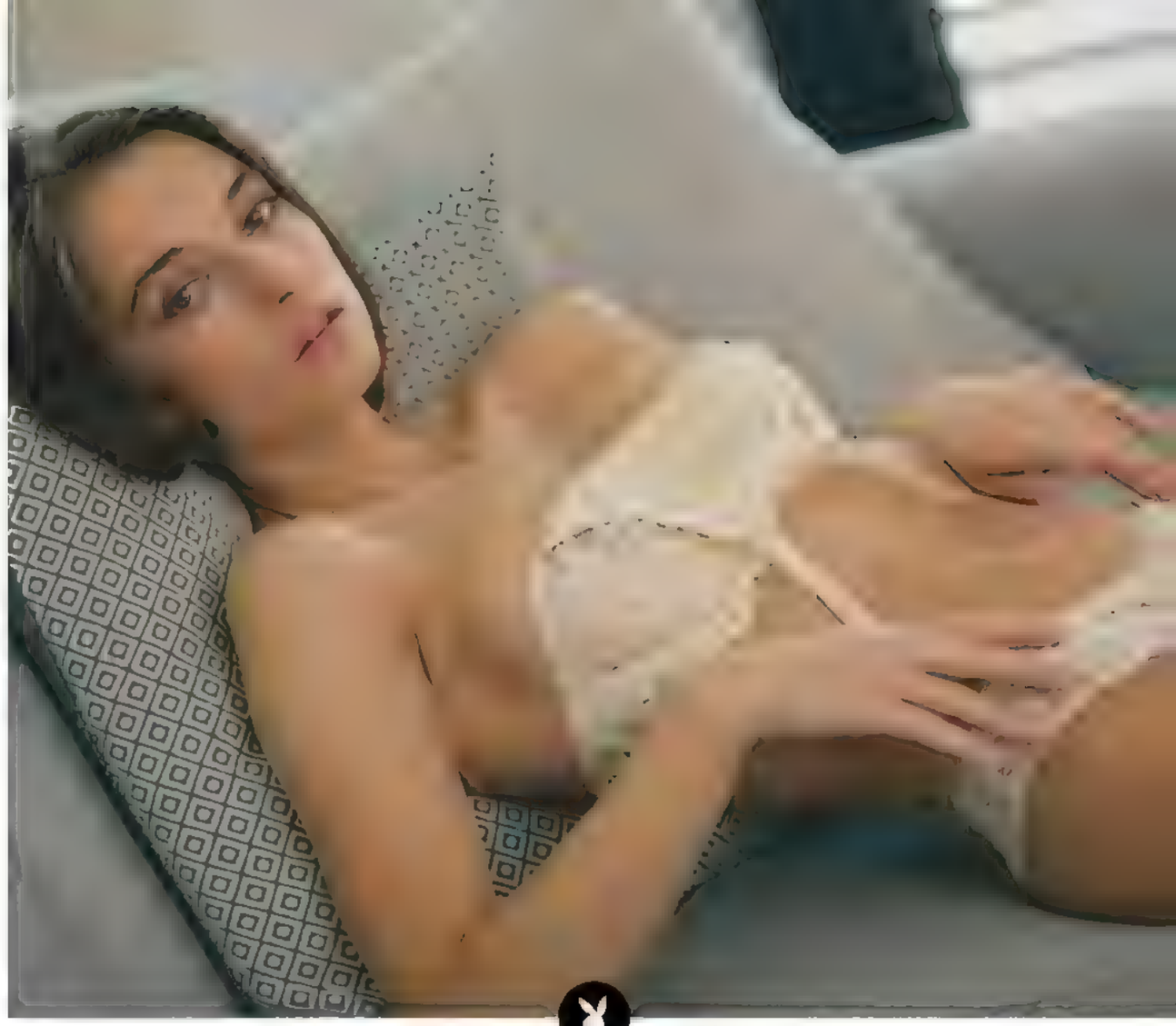


SUIT AND SHIRT BY PAUL SMITH VELVET DRESS BY FRAME EARRINGS BY BEJADORA CUSTOM BUNNY EARS BY CAROL A. TIGHTS BY FALKE

JACKET AND SHIRT FROM SAINT LAURENT BY ANTHONY VACCARELLO. RING BY ALAN CROCETT

DRESS BY OFF WHITE C/O VIRGIL ABLOH BODYSUIT BY KIKI DE MONTPARNASSE, CUSTOM BUNNY EARS BY CAROL AI

"I tell you, by the time I've finished, Mount Rushmore will be forgotten."



Turn it up.

100,000+ PHOTOS / 4,000+ MODELS / DAILY UPDATES

Want to see more? Enjoy new galleries featuring Playmates, celebrities and newcomers everyday on PlayboyPlus.com.

VISIT PLAYBOYPLUS.COM/READER

KIMBERLEY ANN

Photography by **SIMON MORTON** *MUA* **KIMBERLEY ANN**
Model **@KIMBERLEYANNPHOTO**

Tell us something surprising about you?
 own a human sku have actua y owned quite a few dead p eces, inc uding a tax dermy crow and an articu ated human hand ho d ng a flower made out of bird bones' we rd huh!? can breathe fire too

Were you excited to shoot for Playboy?
Of course! t's one to tick off the bucket ist, that's for sure. And I'm very flattered be ng near y 30 and after two kiddos'

What inspires you?
Cha enge and Success. 've faced a few set backs over the last coup e of years, but it's rea y he ped ign te that fire in be y and rea ly nsp red me keep growing as a person and get to that end goa !

Why did you choose to pursue a career in modelling?
t's actua y someth ng that kind of came to me. I've been a professiona photographer for the past 10 years, one of my first jobs was working in a make up studio. We'd muck around exper ment ng on quiet days and half the t me 'd end up in front of the camera and that's where it all started.

Who do you look up to in the modelling industry?
Oh there are so many! have always rea y looked up to Cervena Fox. She's an awesome tattooed perfect boot ed rockstar But was a ways rea ly inspired w th how she had bu t herse f up as a brand, and always was trave ng and had all these awesome th ngs go ng on.

What are some of your hobbies?
We l own two m n Me's, so hobbies are pretty much non existent. However, I'm into running, but 'd say for me that s more therapy than a hobby

Name three things on your bucket list?
'd ove to trave and take my k ddos to see some awesome p aces around the world!

Create and run successfu business!

Own a Har ey' and a Raptor'

Turn-ons.
Sense of humour, and just someone who has their sh t together! I don't need/want ook ng after at a but equa y don t want to have to baby someone

Turn-offs.
Ego sucks so much, and ke sa d above...man bab es

Describe your perfect date.
Tota y depends on what mood 'm in! But ove food and w ne.. so that s always a good start!

Which world capital would you most like to visit, and why?
'd ove to go to Japan, so Tokyo! 've been ucky to trave all over with work, but that's one place that's never come up on mu radar Cu tura y, it ooks fascinating! My favourite capita so far has been Hono ulu, Hawaii! oh that cou d potent a y be on the bucket ist for the ret rement p an haha

What is your mantra?
Hana... have them a l tattooed down my thigh!? Because that's what every emo teenager does right!? But to be fa r, do sti ive by them a these years later My favourite being 'everything happens for a reason', that one has rea y resonated w th me through a few things 've dea t w th over the past coup e of years and he p me dea with them in more of a positive ight!

ethika

THE GOON IN THE MALTESE BUNNY

BY Eric Powell
COLORS BY RACHAEL COHEN

ENTER CURVACEOUS BOMBSHELL.

IS THIS WHERE THE DAMSEL IN DISTRESS COMES IN? TO FALL AT THE FEET OF THE PRIVATE DICK AND BEG FOR HIS HELP?

SMACK

NOT THIS BROAD! AND TONIGHT THAT MALTESE BUNNY IS MINE

HER NAME IS *VIXEN VON RAZOR*, AND SHE'LL CUT YA AS QUICK AS LOOK AT YA!

CLUB MONGO

NOW ENTER LOCAL STREET HOODS GOON AND FRANKY

--AND THEN I KICKED HIM WHILE HE WAS DOWN AND SAID, "THERE'S ONE IN THE OLD BREADBASKET, SAUSAGE FACE!"

THAT'S NO WAY TO TREAT CLERGY FRANKY

CLUB MONGO. EH, IT'S ONE OF THEM CLASSY JOINTS.

YEAH, THE OWNER IS A HIGHFALUTIN SHOW-OFF PUTS VALUABLE KNICKKNACKS ALL OVER TO IMPRESS THE RUBES

SUPPOSED TO GOT A MALTESE BUNNY IN THERE WORTH A FORTUNE.

SO WE SWIPE IT JUST TO SPITE THE ESTABLISHMENT CLASS?

EXACTLY

AND THIS IS A GOBLIN BY THE NAME OF MAC GIOLLA BHRIDE. GOON ONCE SPOILED HIS CHANCES OF EATING A CORPSE HE RIGHTFULLY WON IN A WRESTLING MATCH. IT'S A LONG STORY.

YES GOON, GO INTO YER CLUB THERE! PROBABLY TO EAT A PORK CHOP!

NEEDLESS TO SAY, THE IRISH GOBLIN VOWED TO REPAY GOON'S INTERFERENCE BY THROWING IN THE MUD EVERY PORK CHOP HE WOULD EVER TRY TO EAT FOR THE REST OF HIS DAYS.

JUST TRY IT! IN THE MUD SHE'LL GO!

THIS PLACE AIN'T HALF BAD! WONDER WHAT KIND OF CHOW THEY G--

GAH!

WELL HELLOOOOOO, YOU TWO FINE STRAPPING YOUNG MEN. AND WHAT CAN I GET FOR YOU?

A FORK TO GOUGE MY EYES OUT WOULD BE A START! WHAT THE HELL ARE YOU?!

AHEM! I AM YOUR WAITRESS

YOU'RE A WALKIN' NIGHTMARE! LOOKS LIKE MY GRANNY IF SHE SOLD HER BODY TO THE NIGHT!

BE NICE, FRANKY. THE OLD BROAD IS EARNIN' A LIVIN'. IT'S RESPECTABLE.

IT AIN'T RESPECTABLE TO MY EYES.

SO WHAT WILL IT BE, GENTLEMEN?

HMM. I THINK I'LL HAVE THE PORK CHOPS

AH-HA!!
I MEAN... GOOD CHOICE, SIR.
LOOK, FRANKY, THERE IT IS.
THE MALTESE BUNNY!
YEAH, AND IT'S BE'NG GUARDED BY THAT BIG GORILLA!

I'VE HANDLED BIGGER THAN HIM. IT WON'T BE--
LOOK!
THERE'S SOME BROAD MAKIN' OFF WITH THE THING WE WAS GONNA MAKE OFF WITH!
HEY, LADY! WHERE YOU TAKIN' THAT BUNNY?
OH, THIS LITTLE THING?
LOOK OUT, GOON! SHE KNOWS THE SECRET ART OF KARAT-TAY!
IF THIS DIDN'T--
HURT SO BAD--
I - THINK - I'D - BE - IN - LOVE!

KARAT-TAY IS NOT ALL I KNOW! I ALSO TOOK A SUMMER CORRESPONDENCE COURSE IN THE BLACK ARTS! I EXCELLED AT TRANSFIGURATION!

TH.S FIGHT IS NO LONGER EROTIC IN A SADOMASOCHISTIC WAY AT AL..!!

OH NO, GOON! SHE'S GOT YA! AND AS SOMEONE WHO HAS RECURR NG DREAMS ABOUT BE NG MAN-HANDLED BY GIANT LADY NSECTS, I STILL FIND THIS VERY EROTIC!

WATCH, GOON! WATCH AS YOUR BELOVED PORK CHOP FALLS TO THE FLOOR!

WHAT THE--

AWW, SHE DONE BROKE HER NECK. PORK CHOPS .. THE SLIPPERY BANANA PEEL OF THE VOLUPTUOUS KNIFE-WIELD NG DAME TURNED MONSTER.

THE MALTESE BUNNY!

:SNIFF-SNIFF: SAAAAY.

THIS THING IS MADE OF CHOCOLATE!

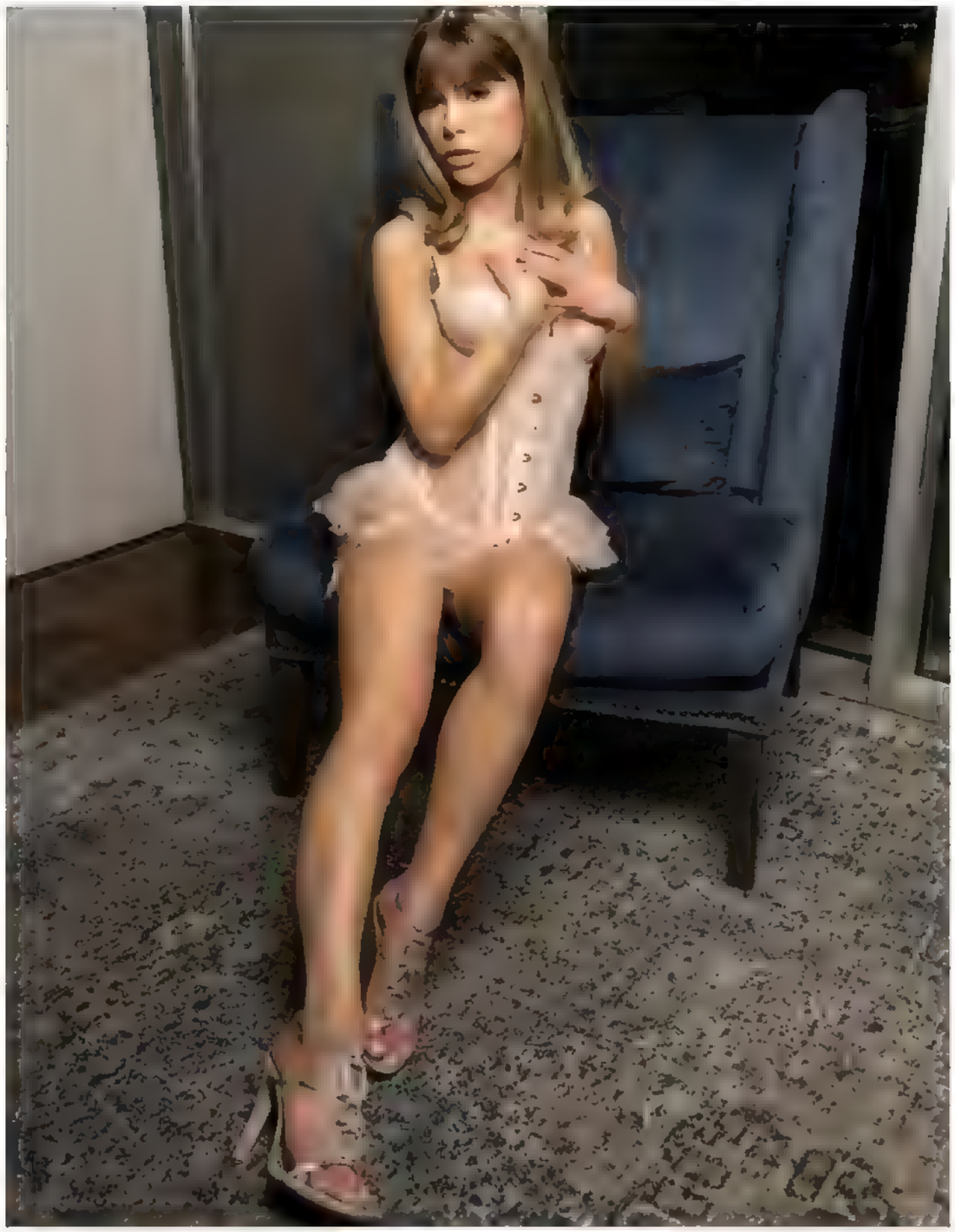
HEY!

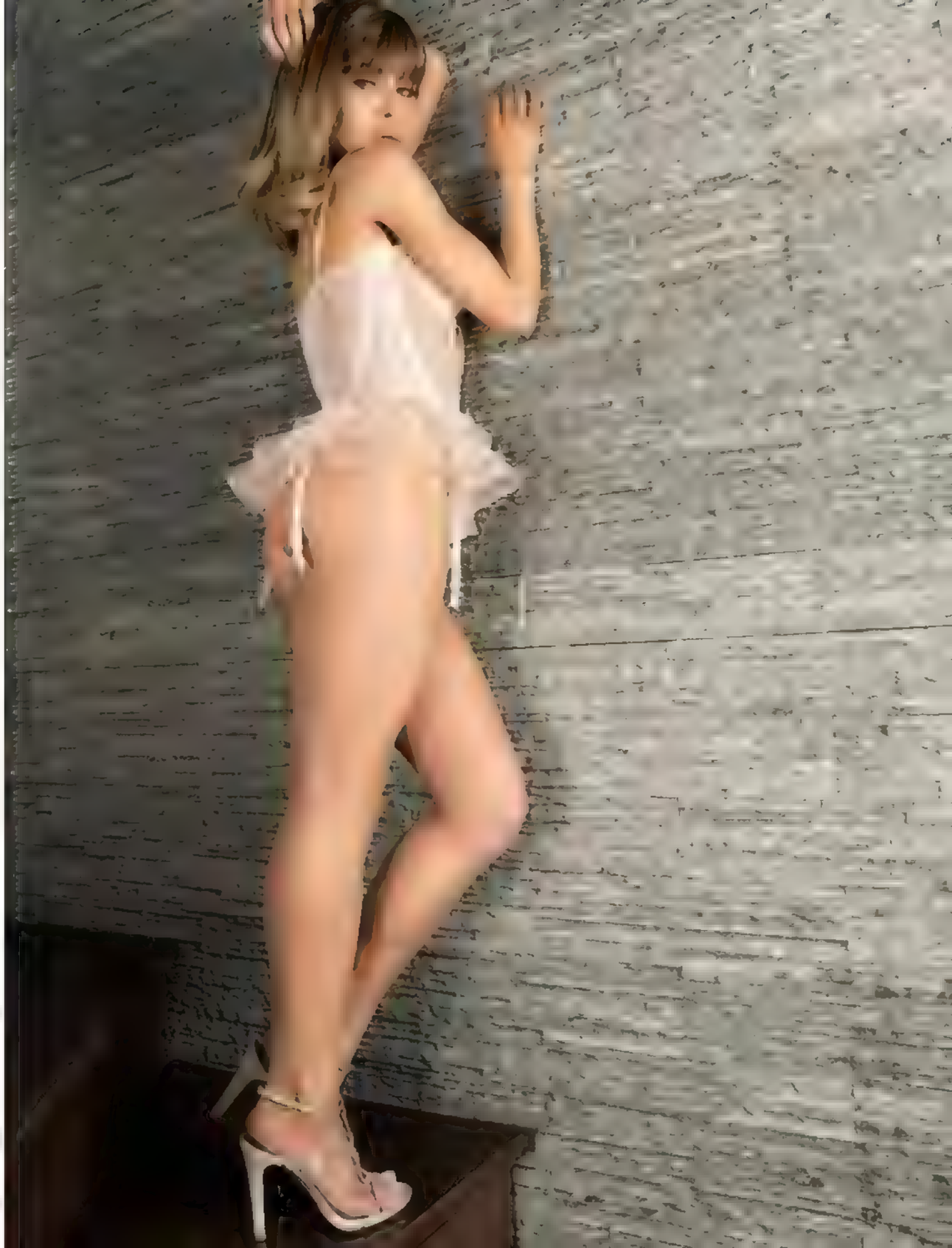
HA! NOW EAT YER RABBIT OFF THE FILTHY FLOOR YA BIG BUFFOON!

CHECK OUT THE NEW GOON SERIES, COMING MARCH 2019 FROM ALBATROSS FUNNYBOOKS! WWW.ALBATROSSFUNNYBOOKS.COM

Rose KEEPER

Photography by **ANTHONY RANDALL @ANTHONYRANDALLPHOTOGRAPHY**
MUA **ROSA-LEE FARQUHARSON @MALVAROSEBEAUTY**
Model **@ROSE.KEEPER**





Tell us something surprising about you?
Someth ng that might surprise you about me is that I'm a huge sci-fan I grew up with 3 brothers and 1 step brother and they influenced my nterests

What inspires you?
Nature, art, and traveling nspire me, but nothing more than the people I care for most

Why did you choose to pursue a career in modelling?
A friend introduced me to model ng and thought I am generally a very shy person, when I'm modeling I feel like can be anyone

Who do you look up to in the modelling industry?
I have always been fascinated by Heidi Klum, her style and her success she's had

What are some of your hobbies?
I work at boxing, love to travel and spend time w th family. When I am bored, I try to find unpopu ar songs that interest me on the internet

Name three things on your bucket list?
My bucket list is all about traveling. would ove to see Africa for the wild life Antarct ca for the sheer beauty and Peru for the ancient ncas that ived there

Turn-Ons wou d nclude people who are confident without being cocky

Turn-offs are definitely bad hyg ene and people who are rude and aggressive

Describe your perfect date.
A perfect date picking a travel destination with someone you care about and explor ng it together

Which world capital would you most like to visit, and why?
Berlin is a city I would ove to visit one day It has so much history, both long ago and more recently that has gone into Ber in. Would be very interest ng to learn more about the people and the city today

What is your mantra?
I honestly don t have a mantra, but I do believe that f you smile most things work out and will be okay

-12874274

HERITAGE

A Phenomenal Woman

[illegible] Edwidge Danticat

I first met Maya Angelou in print. I arrived in the United States from Haiti at the age of 12 and, after reading all the books by Haitian and French writers I could find at the main branch of the Brooklyn Public Library, resolved to start reading in English. One afternoon, on a display table at the library entrance, I came across *I Know Why the Caged Bird Sings*, the first book in Angelou's multivolume autobiography. On its cover, a barefoot little black girl stood, completely lost in reading, in front of a modest wooden cabin that looked like the one where I had spent my childhood summers. Even before I cracked it open, I knew I'd found a kindred spirit in the author.

Maya Angelou and I were born and raised in different countries during different eras, but we had much in common. She too had been left as a young girl in the care of relatives, in her case her grandmother in tiny Stamps, Arkansas, and in my case my aunt and uncle in Port au Prince. She too survived sexual abuse as a child, though her abuser was punished in a way that made her feel she should punish herself by not speaking from the ages of seven to 13. In Angelou's silence, however, were planted the seeds of a powerful writing voice. She devoured great works of literature, from Thomas Wolfe to Gustave Flaubert to Charles Dickens and many others. When Angelou was 17 (having returned to her mother's care a few years earlier), she had a baby, left home with her infant son and undertook an eclectic and extraordinary breadth of pursuits — dancer, madam, actor, civic organizer, playwright. She eventually flourished, blossoming not just as a nuanced and commanding writer but also an extraordinary orator.

In person Maya Angelou was tall and elegant, looking every bit the regal aging dancer she was. She had a booming, musical voice that sounded as though she might break into song at any time. When I first heard her speak, at Brown University, where I was a graduate student, I wept as she described her childhood rape and how speaking about it had led her uncles to kill her attacker. I remember Angelou closing her remarks by reciting, as casually as she might say "Good morning," a few lines from "Phenomenal Woman," one of her seminal poems: "I'm a woman / Phenomenally. / Phenomenal woman / That's me."

We met again a few years later, after my first novel was published. We were together on a panel about migration, and she reminded the audience of how her ancestors had been brought to America in the holds of slave ships, yet this diaspora had given the world the gift of beauty through jazz and other art forms.

I would add to the list of gifts that African Americans have given the world Maya Angelou herself, who transformed her personal pain and the agony of her people into so many different artistic endeavors, including poetry, prose, song, dance and theater, as well as the movies she directed and acted in. Her abundant gifts to us continue in this "lost" interview, conducted in 1999 by Murray Fisher at Angelou's sprawling North Carolina home. By that time, Angelou was well established in the literary firmament, having received countless honors, including being chosen to recite her poetry at President Bill Clinton's first inauguration.

Since Angelou's death in May 2014 at the age of 86, I have occasionally wondered what she might say about certain recent events in the U.S. and around the world. What would she say, for example, about cell phone videos of black men, women and children having the police called on them for existing while black, or about the documented police and vigilante killings of innocent people of color, or about the election of Donald Trump and the false equivalencies made between peaceful protests and white supremacist marches? What would she say about the #MeToo movement, or the various threats to our environment and increasingly endangered planet?

I don't think it's accidental that this interview has been discovered now, uncovered from deep inside a box of decades-old correspondence, writers' contracts and expense reports. I believe that Maya Angelou wants to speak to us from the land of the ancestors and somehow managed, with her trademark eloquence, to convince those in charge of the great beyond to deliver her words to us.

"Quite often one falls into the same role as the brute that you're opposing. And I don't want to do that," she tells Fisher. "If I'm just one good guy and there are 5 billion bad guys, I still want to have the courage to be the good guy."

I can't imagine better advice for the times we live in. From the distant and great unknown, Maya Angelou's unwavering voice continues to guide us well.

PLAYBOY: As you've moved from one episode of your life to another, you seem to have taken on new personas with each chapter you were living. And yet somehow they manage to come out of a piece.

ANGELOU: I suppose everybody's life is really a living patchwork quilt. There are those who would like to think that their lives are long tapestries. The truth is that everybody's life is a matter of happenstance, mishappenstance, intention and accident, courage and cowardice. No matter how disparate the segments are, somehow it works as a quilt, the same way that colors in nature work graciously. Red, blue, orange, purple and yellow — nature throws it all out there and it works wonderfully.

PLAYBOY: As you reflect on the pattern of your life and your accomplishments, what does it all add up to in your mind?

ANGELOU: It depends on what time of day I'm asked or if I've slept well the night before, read something that really pleased me or displeased me. Sometimes I agree with the preacher — vanity of vanities, all is vanity. And at other times I think I've been wonderfully blessed to be able to say something or write something, to live a certain way that makes life a little better for someone else.

I'm writing a piece that will be sung by Miss Jessye Norman at Carnegie Hall in 2000. I'm writing the mature woman. Miss Toni Morrison has been asked to write the young woman, and Clarissa Estes has been asked to write the middle-aged woman. When I spoke with Miss Norman, I realized that what people think happens to the mature person is romance — that you think you know something, you've come to certain conclusions, deductions have been made and tested — but it's just the opposite. I know for a fact that I know absolutely nothing now. And I feel more like a young person as I prepare for this next great adventure, which is life after death — or whatever it turns out to be. And so just as a 10-year-old is anxious and excited and avid and eager and wondering, so am I.

I can't really see the wisdom that people say I have. I've taken a lot of chances and I've come through. I've learned the hard way — if you go in the dark just beyond that tree, there's a big hole. You can fall in that hole and break your ankle. I've done that, so I've learned how to fall without breaking my ankle. That's simply the result of having lived and tried and missed and finally found my way.

PLAYBOY: But it doesn't feel like wisdom?

ANGELOU: It doesn't to me. I'm so busy living, I haven't yet come to the place where I feel like I know everything.

PLAYBOY: You have described yourself as "always talking about the human condition — about what we can endure, dream, fail at, and still survive."

ANGELOU: It's amazing that we are able not only to survive but to do better than that. We endure and we thrive — with passion and compassion and humor and style. We are people to match the mountain.

PLAYBOY: After all you've accomplished, all you've been through, what do you still want?

ANGELOU: I want to laugh, and I would like a love in my life. But I don't expect it. I've had it.

I'd like to write better. I have the dream to write so well that a reader is 50 pages into a book of mine before he knows he's reading. I think it was Nathaniel Hawthorne who said, "Easy reading is damned hard writing." And it is. To write a sentence so gracious it slips off the page, that's it. Some critics review my work by saying, "Maya Angelou is a natural writer." Being a natural writer is much like

To write a sentence so gracious it slips off the page, that's it.

being a natural open-heart surgeon. So what I have to do, and will spend the rest of my life doing, is trying to write the most graceful and gracious English ever. And whatever the story, my mode of telling it is through writing. It's a good thing I love English. I just have to pray for the intelligence and courage to ask of it everything I want.

PLAYBOY: Have you thought about where your skills come from?

ANGELOU: Well, for about six years, from when I was seven to 13, I was a mute. And I loved to hear people speak. I still do. I've heard things they said which were painful, but I've never heard a voice, a human voice, that didn't please me — never. I used to think I could make my whole body an ear. And I could walk into a room and absorb sound. I've been able to speak 10, 11, 12 languages; I can get around in six or seven now. It's really because I love to hear human beings talk and sing that I've listened so assiduously, and out of that came the love of language.

PLAYBOY: Did you feel lonely growing up?

ANGELOU: Yes. I still feel it. Living is lonely.

PLAYBOY: How do you overcome it?

ANGELOU: I don't know if I really overcome it. I live with it. I get a book of poetry or walk around looking at paintings and sculpture, or listen to a little Ray Charles, or sometimes a little Chopin, maybe some country-andwestern music. It lifts my heart and reminds me that I'm not out here alone, that there are other people just touching my shoulders who are just as lonely. And somehow I'm able to get up the next morning and start all over again.

PLAYBOY: What do you feel was the effect of not having a father?

ANGELOU: Well, I can't say, since I didn't have one. I had my brother Bailey. He was very bright and he was my best friend. And I had Uncle Willie, my father's brother.

PLAYBOY: Are you reminded of a husband's absence now and then?

ANGELOU: At first I guess I missed having a man to love, but now I'm not aware of it frequently. My life is very full and my responsibilities are many and my delight is plural, so I don't think about it often. I've had somebody funny and mad, somebody who had his own life, and I had my own life. My last marriage ended in 1981, and I would have sworn that by 1984 or 1985 I would be amenable to some new approach. But I've met no one who caught my fancy. I'd rather be alone than involved in a relationship that doesn't serve either me or a husband.

PLAYBOY: Why do you think your relationships haven't worked out?

ANGELOU: I don't know but that they have worked out — in what they were meant to be. I think my best marriage was my last marriage. And it was wonderful. We simply wore the marriage out.

PLAYBOY: How would you like to spend the rest of your life?

ANGELOU: Writing. I'm working on a book now and it's being difficult, but it will turn. What I've been able to do with my life is take lemons and use them to make lemonade and lemon pie, lemon tarts, even lemon candies. This book is very hard. I have to deal with the death of Malcolm X, and I have to write about Martin. I've written that I was very close to breaking down. Now I have to write about Dr. King's death. And out of those horrors I have to find...not a raison d'être, but maybe an answer to questions I'm not yet ready to face.

PLAYBOY: How well did you know Dr. King?

ANGELOU: I was the northern coordinator of the Southern Christian Leadership Conference, and when Dr. King came to New York, I traveled with him to speak at different churches and congregations. I would not claim closeness. Friendliness, but not friendship.

PLAYBOY: What was the role of the black church in your early life?

ANGELOU: Well, I loved to see black people together. I really love the way black people look, so I've always enjoyed church, just to see the people. There's a lady in peach and a man in a dark suit and a woman in white and then somebody else in purple and green, and all those colors against the colors of the skin tones still make me catch my breath. I love the music and I loved the poetry of the sermon and the poetry of the lyric. So the church was a gathering place and an artistic center. And as I began to become religious myself, I began to love the Lord for the beauty of the world he's given us. So I loved the church. If I don't go, it goes with me anyway.

PLAYBOY: Do you ever feel reluctant to continue writing about your deepest feelings?

ANGELOU: No. I wrote honestly about the end of my marriage in *All God's Children Need Traveling Shoes*. There a re no real romantic relationships from which I learned anything or was able to teach anything. Nothing is supposed to last forever; I don't spend a lot of time bemoaning that. I'm proud and happy for those who have those relationships. I look at them like new flowers coming up in a blanket of snow.

PLAYBOY: What's something that you learned from your mother?

ANGELOU: One of the things my mom did for me, all those years ago, was to inform me that even life had no right to grapple me to the ground and put its knee in my throat. I won't stay in a relationship that is not productive and kind and funny and supportive. I won't. No, no. I won't live with that at any cost.

PLAYBOY: When you were growing up, you and Bailey seemed to be a family unto yourself.

ANGELOU: When he was 13 he introduced me to Thomas Wolfe and Kenneth Patchen and Aldous Huxley. I give him a lot of credit for what I'd like to claim is my psychological balance, if not sanity. I was six foot. He was small and he was older than me, but very cute. He took a lot of ribbing, and people laughed at me. But he'd take me aside and whisper, "You know I'm smarter than you." But I could talk to him better than anybody else.

PLAYBOY: Looking through your life, you have more than enough reason to have developed a real distrust and hostility toward white people. But you don't seem to have done that.

ANGELOU: I thought that the white people in Stamps, my little village in Arkansas, were very different from the whites I read about in Dickens and de Maupassant and Flaubert; those were likable people. I understood that if they knew me, they'd like me a lot. And I loved Edgar Allan Poe at that time; I was crazy for Poe.

When I went back to live with my mom I was 13, and she had white friends and they were to be called Auntie and Uncle, as her black friends were called, and that seemed to me to be right. It didn't strain my believability. I think that those trained attitudes of hate built upon differences are given to young people at somebody else's whim and for someone else's convenience. It doesn't help the young person at all. Nobody in my family, even in the South, said you had to hate white folks.

PLAYBOY: You seem to have made up your own rules about life as you went along.

ANGELOU: That's very true. But I had a lot of encouragement, and I still do. Bailey and my mom really encouraged me to be bodacious. I think I would have let them down had I not been creative, and even when I made mistakes, nobody put me down for making them.

PLAYBOY: At a certain point, people who have been unlucky in love begin to blame themselves for making the wrong choices. You don't do that.

ANGELOU: Not at all. I don't know if I made any wrong choices. I've had some good times and some bad times, but that's just what life is.

PLAYBOY: Have you at any point lived a life beset by fears?

ANGELOU: Since I was about 20 I've been painfully aware that I was mortal. And I feared death.

PLAYBOY: Why?

ANGELOU: I don't know. That was when my wisdom teeth grew in or something. I didn't even know for the first six months or so that that's what I was fearing. When I closed my eyes I could see incredible creatures. Creatures that don't live anywhere except in my imagination — and I could hear sounds. I knew it was madness. I talked to my mom and to my brother, and it was Bailey who said, "What you're really fearing is death."

PLAYBOY: Do you think he was right?

ANGELOU: I know he was right. I realized this was the one promise that would not be broken. Once I got that clear in my mind, by the time I was 25, I could relax and live because I knew I could die and would. That was the end of the dread and the presence of fear in my life, like an uninvited armed guest sitting in my living room. Once I thought "No" — what a relief; now I don't have to fear anything.

PLAYBOY: How would you like things to go from here on?

ANGELOU: I'd like not to have this pain in my hip; that's for openers. And closers too. I'd like to finish this book and to direct a couple more movies. I'd also like to continue developing my relationship with my grandson. And I'd like to see my son in better health.

PLAYBOY: Three important women have helped shape your life — your grandma Annie Henderson; your mother, Vivian Baxter Johnson; and Mrs. Flowers. Could you talk a little bit about Mrs. Flowers?

ANGELOU: Mrs. Flowers was the mother o f two men from Arkansas — one leading doctor and one leading civil rights lawyer. She was so grand. She was very, very black, very beautiful and she spoke very softly. Mrs. Flowers spoke with great diction and great elocution. She would come to my grandmother's store and say, "I will receive you this afternoon at five o'clock for tea cookies." And I would go up there. My grandmother would take a pencil and a knife and cut a groove in the pencil, tie a string onto the pencil and then tie the other part of the string to the spindle of a nickel tablet. So that was my kit and that went in my skirt, and that's how I made my way through life. When anybody asked me questions, I would write on this tablet.

PLAYBOY: That's the period when you weren't speaking?

ANGELOU: Yes. I would go up to Mrs. Flowers, and her house smelled like vanilla because she'd made tea cookies. She always had the curtains down, and it was so cozy, and she would read to me. I thought she was the grandest thing.

PLAYBOY: You must have touched something inside her.

ANGELOU: In the 1970s I met a black lady who led the children into the high school in Little Rock that caused Orval Faubus to act stupidly and gave Eisenhower a chance to send down the National Guard. This lady and I became friends. I was telling her about Mrs. Flowers, and she said, "I know her; she lives down the street from me." So when she went back to Little Rock, she told Mrs. Flowers that she'd met me, and Mrs. Flowers wrote me a letter. She said, "Of course I remember you. I always knew you were going to do great things. And I remember your brother too."

You develop courage by doing the small things that take courage. Like not sitting in a room where racial pejoratives are used. Each of us should always be ready to stand up for what's right.

PLAYBOY: Tell us about your mother.

ANGELOU: My mother raised me and then she freed me. I remember when I was 17 and burning with rebellious passion, Vivian Baxter stood before me, a pretty yellow woman seven inches shorter than my six-foot bony frame. Her eyes were soft and her voice was brittle as she said, "You're determined to leave. Your mind's made up." I was her daughter, so whatever independence I inherited from her had been increased by living with her and watching her for the past four years. She declared, "You're leaving my house."

I collected myself and said, "Yes. I found a room."

"And you're taking the baby?"

"Yes."

She gave me a smile, half proud, half pitying. "All right. You're a woman. You don't have a husband, but you've got a threemonth-old baby. I just want you to remember one thing. From the moment you leave this house, don't let anybody raise you. Every time you get into a relationship, you will have to make concessions, compromises, and there's nothing wrong with that. But keep in mind, Grandmother Henderson in Arkansas and I have given you every law you need to live

by — follow what's right. You've been raised."

PLAYBOY: And since that time?

ANGELOU: More than 50 years have passed. During those years I have loved and lost, raised my son, set up a few households and walked away from many. I have taken life as my mother gave it to me on that strange graduation day all those decades ago. When I have extended myself beyond my reach and come toppling humpty- dumpty down on my face in full view of a scornful world, I have returned to my mother to be liberated by her one more time.

PLAYBOY: It's been said that you've followed your heart to many misadventures.

ANGELOU: I have followed my love and had good times and crummy times. I'm very happy that I dared to love. One of the reasons older people are short-tempered and impatient with young people is that the older people didn't enjoy themselves when they were young. So when they see a young person enjoying herself or himself, they say, "Sit down, shut up, go in the corner." I feel just the opposite. I love to see young people enjoying themselves because I've really had a wonderful time myself.

PLAYBOY: How do you see your role now in life?

ANGELOU: I can answer you best with a wonderful spiritual, really a gospel song. [*singing*]

I want to live the life I sing about in my song / I don't want to go to church on Sunday / Go out, get drunk and talk about people on Monday / I want to live the life I sing about in my song

I want to be present in my life. I want to be exactly what you see. That's what I want to do. I want to combat evil.

PLAYBOY: Like Malcolm X said, "by any means necessary"?

ANGELOU: That's a scary statement, "by any means necessary." That's as dangerous a statement as all grass is green, so everything that's green is grass. A lot of people say, "Well, I'm brutally honest." I mean, you don't have to be brutal to be honest. What are you really telling me when you say "by any means necessary"? Quite often one falls into the same role as the brute that you're opposing. And I don't want to do that.

I want to be in the good guy's camp. And if I'm just one good guy, and there are 5 billion bad guys, I still want to have the courage to be the good guy. If I'm one voice crying in the wilderness, that's what I want to do. As long as I live, I want to be the one to say, "Here am I." Again, a gospel song. I'm amazed at black people who were in chains and yokes and had no right to move one inch beyond the prescribed area. "If the Lord wants somebody, here am I, send me, I will go." I like that. It's so brave and noble of heart. I want to be able to say, "Yes, I'll go. I'll go."

PLAYBOY: What do you still want from life?

ANGELOU: I'm very keen to be a Christian. I'm always amazed when people walk up to me and say, "I'm a Christian." I always think, Already? Really? It's a lifetime pursuit. But as a Christian, I'd like to be hospitable and generous. And fair — not only fair but merciful and quick to forgive.

PLAYBOY: Do you prefer living in the South to the North?

ANGELOU: I love the rhythm of the South. I like the pace. I have an apartment in New York and I enjoy it because of my friends there, but New York is a big city, and you have to do it in your youth. I don't have to do that again.

PLAYBOY: Is there any adventure in life, any pursuit, that you haven't tried?

ANGELOU: Not that I wanted to, no. If you don't take chances, you get to die anyway. Why die without first living? I'm sure life loves the liver. You've got to be willing to take chances. That takes courage. People think that's something you're born with or you're not. That's ridiculous; you develop it, just as you develop biceps and triceps.

PLAYBOY: How would a person do that?

ANGELOU: You develop courage by doing the small things that take courage. Like not sitting in a room where racial pejoratives are used. Like not sitting in a room where gay people are being bashed. I won't do it. I just get up and leave.

PLAYBOY: There's no point confronting it or arguing?

ANGELOU: Oh, sometimes. It depends on the situation. Sometimes you can say, "Hey, everybody," and you knock heads together. Other times it doesn't behoove you to do that, and you don't even tell them why you're leaving. Say, "I'm wanted in Bangkok in about three hours. So excuse me."

PLAYBOY: You once stood up to a group of racists back in Stamps.

ANGELOU: Each of us should always be ready to stand up for what's right. Whether it's to a racist or somebody who looks down upon someone else because he's poor or because he has no education.

PLAYBOY: You have been everything from a madam to a streetcar conductor. Have you ever known anybody who has lived her life more fully than you have?

ANGELOU: I didn't know I had a choice.

PLAYBOY: Do you feel that this is our only time around?

ANGELOU: Sometimes I do and sometimes I don't. Sometimes I think this is a trip from which no traveler returns. And on the other hand I feel that I have come back — as something else.

PLAYBOY: What could you come back as? You've tried everything.

ANGELOU: Oh no, not everything. Stick around, though. I'm just getting started. ■

"Uh, some of the women were wondering if you couldn't include something about equal rights...."

PLAYBOY CLUB
NEW YORK
NOW OPEN

GENEROSITY.WATER

TO BE GOOD IS TO BE GENEROUS

YOU RECEIVE A 31% DISCOUNTED RATE WHEN BUYING THROUGH TAKEALOT.COM

PURCHASE A PACK OF 24X500ML FOR JUST R192

BY DRINKING 1 SINGLE BOTTLE OF GENEROSITY WATER YOU ARE ABLE TO PROVIDE 2 PEOPLE ACCESS TO CLEAN DRINKING WATER FOR AN ENTIRE MONTH.

AVAILABLE ONLINE @ WWW.TAKEALOT.COM

takealot.com